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## CINCINNATI MAY FESTIVAL MORE BRILLIANT THAN EVER

**Pierne's St. Francis of Assisi and Respighi's Primavera  
Arouse Great Interest—Beethoven Program Includes  
The Great Mass—Evening Devoted to Bach—Chorus  
Superb—Well Known Soloists Participate—  
Ovation for Director Van der Stucken**

CINCINNATI, OHIO.—Two American debuts, those of Lotte Leonard and Horace Stevens; one Cincinnati debut, that of Richard Crooks, and a May Festival debut, that of Herbert Gould, marked the outstanding features of the 1927 Cincinnati May Music Festival. This biennial musical event has become world famous, so much so that it is deemed important enough by European singers to make their American debuts under its auspices. So instantaneous was Florence Austral's American debut with the Festival of 1925 that she was not only immediately reengaged for the 1927 season, but she also won all other American audiences fortunate enough to hear this brilliant young soprano.

Over one hundred and twenty-five years of singing in Cincinnati have culminated in this May Festival of the best music, an event on the Cincinnati calendar and the center of attention of the musical world today. In the early dawn of Cincinnati's history, December 27, 1800, a call went forth in the little settlement on the Ohio River asking "all those disposed to patronize the singing school to assemble at the court house in the evening at candlelight." From this tiny seed—a small beginning but far reaching in its growth and effect—developed other choral societies which gave the first Handel and Haydn programs west of the Alleghenies. Groups singing only oratorio, the various church singing societies and other choral groups gradually merged until in the late forties Cincinnati had the first great song festival in America (The Sanger-fest). Encouraged further, these various groups laid the foundation for the May Festival Chorus whose plans were definitely established in 1872; and on May 6, 7 and 8, 1873, was given the first of these historic festivals which have made Cincinnati famous the world over. Traditions were established at that time by Theodore Thomas, for many years the director, which have not diminished, but as the golden era of Cincinnati's musical life reaches its climax, these traditions are firmly upheld by none other than our own Frank van der Stucken. Today the chorus is one of picked voices of finest quality and includes a small solo choir whose singing is unsurpassed. Van der Stucken, one of the world's greatest choral conductors, is still leading the singers to great heights. Formerly noted soloists were called for these festivals; now the Cincinnati May Festival season is the goal of European singers who wish to make their American debut.

### THE SOLOISTS

The vast audience which thronged historic Music Hall on the opening night, May 3, 1927, was thrilled with the first tones of Horace Stevens, noted Australian baritone, when he sang in public for the first time on this continent. Again on Wednesday night were heard Lotte Leonard's wonderful soprano voice. Both won their audience instantly and the news of their splendid voices spread rapidly so that we may hope to hear them again and again. To these bright luminaries was added Richard Crooks' first Cincinnati appearance, his glorious tenor pouring forth in beauty, and Herbert Gould, basso, had been called to make his May Festival debut, although he is a prime favorite with Cincinnati opera lovers.

The galaxy of stars included Florence Austral, Nevada Van der Veer, Marie Sundelius, Edward Johnson, and Fred Patton, all of whom are already beloved by May Festival devotees. Added to these were Dan Beddoe, Cincinnati's golden-voiced tenor, and a group of local singers—Katherine Hall Pooch, Idella Banker, Charlotte Sandman Angert, Mary Towsley Pfau, Rose Pitton Kabbes, Fenton C. Pugh, Howard Hafford, Erwin Meyer, Russell Dunham, Robert J. Thuman, Albert Schmicke, and Francis Trefzger. Lynnwood Farnham, noted organist, was the soloist for the Bach evening, and Lillian Tyler Plogstedt was the official organist for the festival. Emil Heermann, concertmaster of the Cincinnati Symphony Orchestra, was heard in the beautiful violin solo passages to which his exquisite artistry and his beloved "Strad" lent especial beauty. Oboe solos were played by Rene Corne and a group of other Symphony members, Carl Wunderle, Karl Kirksmith, Ary van Leeuwen and F. Keleman, played the accompanying music for the Bach "Aeolus Appeased" upon the viola d'amore, viola da gamba, flute, and oboe d'amour. Eleven-year old Warren Foster, who has an unusually lovely soprano voice, was the boy soprano soloist at the Saturday afternoon concert in Thus Sang the Little Ones, three Spanish childhood scenes by Guridi, which were given their first American performance at this time.

The audience greatly regretted that illness forced Marion Telva, noted Metropolitan Opera star, who was to make her Cincinnati debut at the Wednesday evening concert, to cancel her engagement. Her coming had been keenly antici-

pated and it is hoped that at another time she can be heard in this city. Her parts were taken by Mme. Van der Veer, whose lovely contralto voice is most pleasing to Cincinnatians as well as to other musical audiences.

### OPENING NIGHT

Opening night is always the gala occasion; the boxes are filled with important guests, many out-of-town music-lovers throng in for this concert and during the intermission the foyer is resplendent with beautiful and charming ladies in handsome gowns, while important professional and business men add their distinguished presence to the occasion.

The Cincinnati May Festival season has become a tradition that is not one of restrictions but one of the highest



ANNA HAMLIN,

young American soprano, who is following in the footsteps of her famous father, the late George Hamlin, having recently completed her first year as a member of the Chicago Civic Opera Company with such success that she has been reengaged for 1927-28. During the season she sang forty times in nine different operas. Miss Hamlin spent 1925-26 in Italy, where she made her debut in *The Barber of Seville*, later appearing in *Don Pasquale*, and also coached her Italian repertory.

artistic ideals. St. Francis of Assisi, by Gabriel Pierne, was brilliantly sung as the opening number of the Festival. Under the magic baton of Van der Stucken the singers won triumph after triumph. The artistry of Edward Johnson, who sang Francis, was the feature of the evening, his rich and vibrant voice together with his fine emotional quality lending an eloquence to this role which could not be surpassed. He reached great heights in the Stigmata and again in the Canticle to the Sun which few tenors achieve. Horace Stevens made his first American appearance very auspiciously and created a profound impression for his is a voice of great power, richness and emotion. He sings with a sincerity that makes its appeal to his hearers and wins them instantly. Sundelius is a favorite at these concerts and her singing of Sister Clare had a light ethereal touch which was greatly pleasing. Van der Veer's rich contralto and fine artistry as Lady Poverty was unsurpassed and added much lustre to the artistic perfection of the performance; especially well did her voice blend with that of Johnson in the various duet passages.

Fred Patton made his debut with the May Festival forces two years ago and became such a favorite that he has sung fifty-eight times in this city, more frequently than in any other and Cincinnati claims him for her own. As usual his fine basso gave great pleasure and his sincerity proved an asset in his singing of the Friars. Dan Beddoe, always a favorite, finds his metier in pure oratorio and he again scored with his singing of the tenor role of Nencia. Robert J. Thuman, a local singer of much artistry, added his gift of song to the latter part of the oratorio.

The singing by the Festival Chorus, including the children's chorus, is a definite tribute to the consummate genius of Frank van der Stucken as choral director, and it seems

(Continued on page 20)

## NEWARK'S ANNUAL FESTIVAL AROUSES GREAT ENTHUSIASM

**Governor Moore Addresses Audience—Galli-Curci Soloist  
on Opening Night—Chalfant and Tibbett, Rosenthal  
and Meisle the Stars on Remaining Programs—  
Work of Chorus Excellent—Huge Throngs  
Most Enthusiastic**

Great throngs swarmed to the big Sussex Avenue armory on the opening night of the Newark Music Festival, May 2, 3, 4—a well groomed crowd, representative of Newark's social register. Sharing honors with the artists of the evening was Governor Moore, who gave a short speech in praise of the work of the festival. The Governor was introduced by Benjamin S. Whitehead, president of the Festival Association.

Promptly at 8:15 p. m., a fanfare of trumpets warned the laggards out in the lobby that it was time to hurry in and settle down. Three minutes later another note from the bugles told the ushers that nobody was to be allowed down the aisles until after the first number. And then began the thirteenth festival.

### FIRST NIGHT

Conductor C. Mortimer Wiske had arranged a tuneful program, with an evenly balanced blend of heavy and light numbers in order to please all tastes. His chorus—numbering about six hundred—showed the results of long, patient coaching. They sang in unison and on pitch, which, unfortunately does not always happen when large gatherings try to sing. It was an inspiring sight to see the colorful gowns of the women and the correct black and white evening clothes of the men, banded in tiers on the large platform, with the symphony orchestra grouped below.

Svensden's Coronation March, played by the orchestra, opened the program. This was followed by Baldwin's Canticle of the Sun, sung by the chorus, accompanied by the orchestra.

### GALLI-CURCI

Then came Galli-Curci! Her appearance on the platform was greeted by frenzied applause. Clad in a bouffant gown of yellow silk, edged with a deep flounce of gold lace which was outlined with crimson roses, and a huge red Spanish comb in her black hair, Galli-Curci reminded one of a pert little goldfinch as she peeped around the conductor's stand to smile at the orchestra. Jewels sparkled in her ears, on her arms, hands and at her throat, and one caught the flash from her gold slippers.

Her first aria, the Polonaise, from Mignon, was accompanied by the orchestra. Two encores were demanded by the audience. The first was Tosti's Serenata, and the second was Snow Bells, by Schumann, which brought out all the beauty and warmth of Galli-Curci's voice.

Following the songs the orchestra played two lovely things by Saint-Saëns—Idylle Ecossaise, and Danse de la Gypsy. Both of these numbers were enthusiastically received. The old Welsh melody arranged by W. Rhys-herbert, All Through the Night, was then sung by the chorus without accompaniment.

The intermission which followed served to whet the appetite of the audience for Galli-Curci's next group, which consisted of Dein Blauwe Auge, by Brahms; No Quiero Casarme, a Spanish folk-song; Chanson Indoue, by Rimsky-Korsakoff, and Parla, by Arditi. Homer Samuels accompanied at the piano. Poor Galli-Curci! Her lovely voice and interpretation made her listeners greedy and they had no mercy on her until she had given four encores, which included Molloy's Love Song and Valverde's Carnations.

After these lilting melodies it was somewhat of a shock—but a not unpleasant jolt—to hear James P. Dunn's Marquesan Isle, which is a barbaric mixture of classic and jazz, admirably adapted to the lovely words by Mary Mott Smith. In this the chorus did itself proud and the orchestra showed a fine sense of the spirit of the piece. The Elegie, by Tschaiikowsky, given by the string orchestra, was a gentle aftermath.

But Marquesan Isle did something to the orchestra which rendered it almost too lethargic to grasp the significance of the Shadow Song from Dinorah, which was Galli-Curci's next aria. When Amelita Galli-Curci sings anything like the Shadow Song she runs up and down the scales with the carefree abandon of a thistledown, and her voice waits neither for time, tide nor man. Even the heroic efforts of Manuel Berenguer, the flutist, who formed part of Galli-Curci's entourage, could not quite drag the musicians and Conductor Wiske up to tempo. However, even these misadventures failed to dampen the ardor of the audience, and Galli-Curci was recalled again and again, responding most generously. Her last encore was accompanied by herself. Freedom, Our Queen, sung by the chorus and played by the orchestra, closed the first night's program of the festival.

### SECOND NIGHT

The soloists for Tuesday night were Lucile Chalfant, soprano, and Lawrence Tibbett, tenor of the Metropolitan. (Continued on page 24)

## BOURNEMOUTH CELEBRATES TWO THOUSANDTH SYMPHONY CONCERT AT SIXTH FESTIVAL

New Music Pavilion Under Construction to Cost One and a Quarter Million—Audience Cultivated to Appreciate British Music—Concert of all-Women Composers.

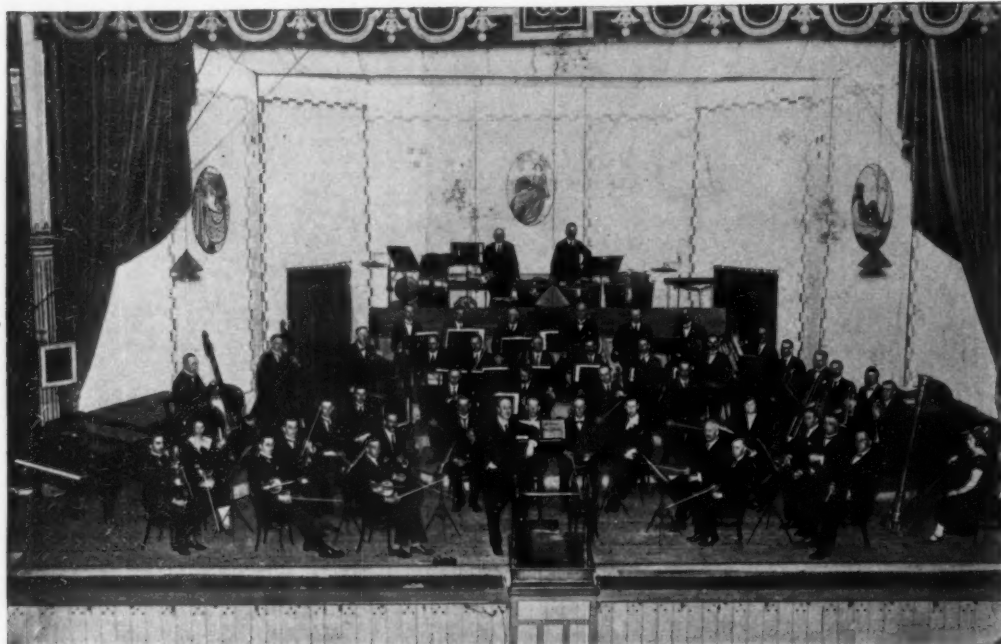
BOURNEMOUTH, ENG.—The charming little south coast town of Bournemouth has just had its sixth annual music festival. No ordinary affair this, like the natural outcroppings of ebullient musical spirits that prompt so many festivals. This is a serious affair and has a long history behind it. A history of thirty-five years of struggle, on the part of Sir Dan Godfrey, with recalcitrant city councillors who cannot readily believe that direct loss of thirty thousand dollars a year can afford an indirect gain of commensurate value. For canny business men are also to be found in the south of Britain, and are not, according to popular superstition, confined to the north.

Thanks to Godfrey's energetic and persuasive personality, Bournemouth, besides having had the privilege of listening to over two thousand concerts, also enjoys the distinction of being the only seaside resort in England which supports a symphony orchestra the year round. And though other re-

### GOOD MUSIC UNAPPRECIATED

Evidences of this special cultivation were particularly noticeable at the second afternoon concert which consisted of a piano recital by Solomon. The attractive program—of Mozart, Brahms, Bach-Liszt, Chopin, Rachmaninoff and others—and brilliant playing aroused only lukewarm interest. Again, at the third afternoon concert, when John Goss, the delightful singer of sea chanties, spirituals and folksongs, sang three groups of these half humorous, half serious, but always thoroughly musical tidbits. He was assisted by a quartet of male singers from the Westminster Cathedral choir, with fine voices and perfect technical equipment. Even these impeccable performances of usually popular pieces elicited not a single encore.

That the rest of the program roused little enthusiasm, although it was the most artistic of the festival, can be partly accounted for by the shortcomings of the orchestra, which,



SIR DAN GODFREY AND HIS BOURNEMOUTH MUNICIPAL ORCHESTRA  
who recently played their two thousandth concert.

sorts have been unable to follow Bournemouth to such dizzy heights of luxury, they have flatteringly followed her lead in the matter of festivals, so that today more than one watering place has its music week, or days, be they ever so modest.

As far as modesty goes, in this respect, the Bournemouth festivals themselves are not precisely lavish, nor must the distant reader be misled by the words "symphony orchestra." This organization consists of forty members, and, on occasions like these, is augmented to fifty. But not, bless you, with players from London. Perish the thought! Local pride—and, let it be whispered, local thrift—would revolt at the very idea. No indeed, all recruiting is done in the neighborhood; and all honor is due the players and Sir Dan for the high quality of their performances.

### BRITISH MUSIC TO THE FORE

Great stress is laid on British music at these concerts. Young and struggling composers as well as those who have "arrived" are well represented. And, as far as possible, they are invited to conduct their own works. The feature of this festival was a concert of British women composers. Susan Spain-Dunk conducted her Water Lily Pool which was strangely tempestuous for so peaceful a subject (personally I am convinced that there was a communist uprising among the resident frogs), and her overture, The Kentish Downs, a lively work with plenty of local color and good orchestration.

A piano concerto by Dorothy Howell, and likewise played by the young composer, proved to be an imposing orchestration of nothing in particular. Several other—dare one call them composerettes?—figured on the program, but chief among them was, of course, Dame Ethel Smyth, whose Cliffs of Cornwall and The Wreckers far outweighed all the others. She herself, conducted the second performance of her concerto for violin and horn; the first performance being given in London a few weeks ago.

### A HARDY PLANT

This is one example of what Sir Dan Godfrey is doing for British music, and his efforts are widely recognized. But do his services in its behalf consist only in what is recognized? Has he not his tongue in his cheek when he puts Till Eulenspiegel, one of the best works of one of the greatest living composers, and very creditably played by the way, between Vaughan-Williams' Pastoral Symphony and Dame Ethel's above mentioned concerto? And again when he puts Borodine's B minor symphony, No. 2, on the same program with Granville Bantock's tone poem, The Witch of Athos?

Surely such juxtaposition is the healthiest treatment such a sturdy plant as British composition could have. Comparison may be odious but there can be no question of its salutary effect. If, on the other hand, exposure could kill these musical plants, it is remarkable that some of them have not long been dead, particularly the four groups of songs by Herbert Heyner and Dora Labette at the second and fourth concerts. One possible explanation is the careful cultivation of the soil into which they are transplanted. These audiences have evidently been taught to regard them with respect.

"pavilion," which will be opened next summer. The interior of the Winter Gardens, where the concerts now take place, is too small and unattractive for today's public. So, after the due amount of discussion which always precedes such undertakings, this new building was begun a year ago.

It is to cost a million and a quarter dollars and to contain all the amenities of a London Club.

There will be a combination theater and concert hall, with a movable stage for the orchestra (the first in England), and a seating capacity of 1750; there will also be a ballroom with accommodation for three hundred couples, a restaurant, café, billiard room and reading room. Since Bournemouth's natural beauties vie with those of Monte Carlo, and since the city taxes are among the three lowest in the country, what with the concerts and the pavilion we can only recommend eager visitors to order their festival tickets now and avoid the rush.

MARION SAERCHINGER.

## BERLIN HAS PFITZNER WEEK

Vienna Sängerknaben Cause a Sensation—Mischa Elman's Return—A Swarm of Pianists—Success of the Moor-Duplex Piano

BERLIN.—Hans Pfitzner, who, by many people is considered the most prominent German musician next to Richard Strauss, was honored in Berlin by a "Pfitzner-Week" in which both the State and Municipal Operas joined. Bruno Walter, who, for the last thirty years, has been an admirer of Pfitzner and his most efficient promoter, once more lent the weight of his authority and inspiring art to Pfitzner's music.

He conducted the composer's romantic cantata, Von Deutscher Seele, for soli, chorus and orchestra. It is one of Pfitzner's most recent, and perhaps his most remarkable score. It has its dry and even tedious portions, but they are counterbalanced by really inspired, extraordinary passages, which have caught the spirit of the beautiful Eichendorff poems in a measure unequalled since Schumann and Hugo Wolf. The orchestra and chorus of the Municipal Opera did excellent work, and a vocal quartet of artistic rank did full justice to the exacting score. Bertha Klurina from Vienna and Emmy Neindorf from Dessau, a Pfitzner specialist of distinction, were fully equal to their male partners, August Richter and Paul Bender.

Particular interest was centered on Pfitzner's first opera, or rather music drama, Der arme Heinrich, a work practically unknown in Berlin, as it has not been given here for more than twenty years. In one way this juvenile effort, written at the age of twenty-four, shows the greatest amount of inspiration among Pfitzner's works; and this despite its Wagnerian atmosphere, its theatrical ineffectiveness, and its many imperfections, which will probably always exclude it from the operatic stage. Yet, in the music, there is a ring of true feeling, the touching appeal of a soul's expression, as well as certain episodes, astoundingly powerful, which have not too often found their equal in the twentieth century.

### PFITZNER AS STAGE MANAGER

The State Opera had freshened up Palestrina for the Pfitzner Week with Pfitzner himself as stage manager and Georg Széll as conductor. A second time the composer played the role of stage manager (his particular hobby) in a performance of Heinrich Marschner's Der Vampyr, hardly known to our generation. Pfitzner, the romanticist "pur sang," is an ardent admirer of the German romantic art, as expressed by Schumann, Weber and also Marschner, whom he considers one of the greatest opera composers, but the success of this revival was questionable. A man of extremes, Pfitzner is not prone to make concessions to the present taste, and he despises making cuts or otherwise hiding the weak spots of the score.

The ballet has been a weak point of German opera for a long time. In the last years, however, a reform of the art of dancing has taken root in Germany. It promises much for the future and occasionally shows acceptable and even excellent results already. Thus the Municipal Opera has lately given its "corps de ballet," as it was called in bygone days, an opportunity to show what Lizzie Mandrik, who is in charge of these young dancers, has accomplished by her training.

The result was encouraging, though not of blameless perfection. Thus Gluck's Don Giovanni has lately been revived by the great master of choreography, Rudolf Laban, with still greater impressiveness. Erne Sydow deserves especial mention for her personification of Elvira. As an entr'acte Beethoven's twelve Deutsche Tänze were played, and the master's ballet, Die Geschöpfe des Prometheus, obsolete for decades, proved to be a curiosity rather than live music, though of course traces of Beethoven's grandiose art are



THE WINTER GARDENS IN BOURNEMOUTH (ENGLAND)  
where the symphony concerts and music festivals are held.



## Program of the Nether-Rhenish Festival

COLOGNE.—The program of the Nether-Rhenish Festival, to take place in Aachen from June 5-7, is now complete. **FIRST DAY (WHIT-SUNDAY)**—Great Mass by Walter Brannfels (conducted by the composer); **WHIT-MONDAY**—Sinfonia Brevis by Philipp Jarnach; Intermezzo and Rondo for piano and orchestra by Leopold Beck; Malediction for piano and string orchestra by Liszt; Elfenreigen und Feuerreiter for chorus and orchestra by Hugo Wolf, and the seventh symphony (E major) by Bruckner; **TUESDAY**—Heiliges Lied, for mixed chorus, orchestra and organ, by Josef von Wäss; Bach's cantata, Jauchzet Gott, for soprano and orchestra, and the third symphony of Beethoven. The singers include Amalia Merz-Tunner, Rosette Anday, Ventur Singer and Heinrich Rehkemper. Eduard Erdmann is to be the pianist. The reinforced Municipal Orchestra will be in charge of Dr. Peter Raabe and the choruses will be sung by the Municipal Choir. E. T.

not lacking. Alice Uhlen distinguished herself especially by grace and mimic expression. The orchestra was conducted by Egon Pollak from Hamburg, an eminent musician, who knew how to impart interest even to the somewhat antiquated pages of the scores.

Since my last notice concerning the new conductors at the Municipal Opera three weeks ago, some changes in the situation have taken place. Fritz Zweig will leave the institution and go to the State Opera. He will be replaced by Robert Denzler, at present conductor of the Zürich Opera. Young Georg Sebastian, at present assistant conductor in Leipzig, will replace Wilhelm Franz Reuss.

## PHENOMENAL BOY SINGERS

In the first days of April Berlin had a unique sensation, when the famous Viennese Choir Boys showed their talents, skill and eminent training in several performances. This body of boy-singers formed part of the Austrian imperial court music for centuries, and such distinguished musicians as Haydn, Schubert, Mottl and Hans Richter started their careers as members of this institution. The boys not only sing part-songs with an admirable virtuosity and a surprising art and grace but they also perform little operas on the stage, with considerable dramatic and musical talent as well as an amazing ease in acting.

Mozart's Bastien and Bastienne, written at the age of twelve, was thus rendered by the three talented boys, Matthias Schneider, Joseph Keplinger and Alois Worlisch, with really charming effect. They were in full costume and were accompanied by a chamber orchestra under the direction of no less a musician than Erich Kleiber. The public was fairly captivated and shouted with delight.

Matthias Schneider, especially, is a phenomenon, singing difficult coloratura passages with faultless art and taste, with fine phrasing and a charming voice. Der Dorfbarbier, the popular comic operetta of Johann Schenk, at one time Beethoven's teacher, was also given with most exhilarating effect. Prof. Müller, the distinguished master and teacher of the boys, is also the author of most of the arrangements of the part-songs we heard.

## ELLEN BALLON APPEARS AS SOLOIST

Eugen Papst, highly esteemed as an orchestral leader in Hamburg but little known in Berlin, made a most favorable impression by his musicianly, effective and artistic rendering of a symphonic program which centered around Mahler's fifth symphony. The young American pianist, Ellen Ballon, was soloist at this concert, playing a Saint-Saëns concerto with great technical facility and good taste.

Margareta Wit, Viennese pianist, resident in Berlin, is a highly esteemed artist, and she confirmed the excellent reputation she enjoys by a concert given with the assistance of a chamber orchestra, under Michael Taube's direction. The novelty of the program was a group of five études by Darius Milhaud, for piano and orchestra. They are strange, clever, capricious little pieces in the well known manner of Milhaud. Hindemith's Chamber Music No. 2, with the exciting and aggressive finale entitled 1921; Mozart's A major concerto; and Bach's second Brandenburg concerto were the other numbers of this interesting program.

## MISCHA ELMAN'S ART

Mischa Elman has returned to Berlin after an absence of a few years. They seem to have sufficed, however, to make the public forget him, for the Philharmonic showed many empty seats in both of his concerts. His art, however, has not in the least diminished, and to listen to his admirable and altogether masterly playing is an extraordinarily aesthetic pleasure. He played standard works exclusively, well supported at the piano by Waldemar Liachowsky. There is no doubt that Elman ranks with the very first players, and is fully equal to Huberman, who continues his series of concerts with phenomenal success. He has just given his sixth recital, besides having played with Furtwängler, Bruno Walter and Heinz Unger in symphony concerts.

## TOO MANY PIANISTS

During the last few weeks of the season pianists of rank have presented themselves in clusters so dense that it is only possible to write about them collectively. Egon Petri, a rare guest in Berlin, though living here permanently, has at last found the recognition which has been due him for years. Edwin Fischer has finished his Beethoven cycle, comprising the master's piano compositions, sonatas, variations, etc. The proximity of Schnabel, who played nearly the same programs, was of course dangerous to Fischer, who nevertheless is a favorite of the Berlin public and an artist of high attainments. Wilhelm Kemp also finished a series of four recitals, with flattering, well deserved success. Chopin programs were offered by Carl Friedberg and Walter Rummel, both accredited artists of marked individuality.

Three younger pianists, Jascha Spiwakowsky, Claudio Arrau, and Franz Osborn have been rapturously applauded and have deservedly earned unanimous praise. Osborn, the youngest of the three, is as remarkable in his rendering of Schönberg, as of Beethoven. Michael Zadora and Sandra Droucker, unheard in Berlin for years, are fully mature artists, who have arrived at the summit of their remarkable powers. The French school was represented by the brilliant virtuoso Lucie Caffeart and by the gifted and versatile Felix Dyck. Jan Smetelin introduced himself successfully as a cultivated and highly interesting pianist. Rudolf Serkin, a serious, manly, profound player of monumental aspect, Lubka Kolesa, and Bruno Eisner, all well known, prominent players, must at least be mentioned in this brief survey, as well as Hans and Friedel Hermanns, highly accomplished specialists in music for two pianos.

## The Norfolk and Norwich Festival

LONDON.—The Norfolk and Norwich thirty-second triennial festival will be held in Norwich from October 26-29 of this year. The program will include a number of oratorios, among them The Messiah, Verdi's Te Deum, Brahms' Requiem, Palestrina's Stabat Mater, and the unabridged St. Matthew Passion; several orchestral works, including one by Frank Bridge, written for this festival, Vaughan Williams' London Symphony, Gustav Holst's Planets, Beethoven's fifth symphony and Mozart's Jupiter symphony; other works are Lalo's Symphonie Espagnole, Schumann's piano concerto, Haydn's cello concerto, a Brandenburg concerto, choruses from Handel operas, pieces by Dame Ethel Smyth and a Wagner program.

The artists include Florence Austral, Myra Hess, Guilhermina Suggia, Flora Woodman (soprano), Walter Gieseking, Horace Stevens (baritone), Jacques Thibaud and Steuart Wilson (tenor). Sir Henry Wood will be in charge of the New Queen's Hall Orchestra and a chorus of 250 voices. M. S.

The Móor-Duplex piano, of which I gave a short description in my last report, has proved its surprising possibilities with a sensational success in the Philharmonic, when Mme. Christie-Móor played concerto by Bach and Liszt (Max von Schillings conducting the orchestra) and Bach's Chaconne (in Móor's arrangement) with most surprising and novel sound-effects. The prelude in the struggle of the new piano against the rock of tradition has been brought to a successful finish. DR. HUGO LEICHTENTRITT.

HAMBURG HEARS  
PLENTY OF NOVELTIES

Bloch's Shelomo, Krenek's Violin Concerto and Kurt Thomas' Oratorio Recently Heard for the First Time.

HAMBURG.—The most valuable music has, of late, been heard in the concert hall. Each week has brought something new and interesting. Among other novelties we have heard Ernest Bloch's rhapsody, Shelomo, for cello, Dr. von Waltershausen's Krippenspiel, and Ernst Krenek's violin concerto. Also Kurt Thomas' St. Mark's Passion was brought out by Dr. Alfred Sittard, probably the best organist in Germany. This young Thomas, by the way, is a sort of new Heinrich Schütz, displaying the same masterful economy of vocal lines as the pre-Bachian master.

Another choral concert was given by the Cecilia Society in honor of their leader, Julius Spengel, who celebrated his fiftieth year as conductor by directing a concert of his own works. Gerhard von Keussler, who has been given the freedom of the city of Hamburg, also conducted a program of his own works—songs this time—which made a deep impression by reason of the unity of the words and music.

## DR. MUCK INTRODUCES YOUNG HOROWITZ

Karl Muck has been delighting his Hamburg public with works like Bruckner's ninth and Liszt's Faust symphony. (Continued on page 16)

Referencing  
Motto: *Es lebe Nessler und die Viertheiligkeit.*

Richard Strauss  
Weimar  
6. September 1889

## FACSIMILE OF AN UNKNOWN AND MOST CHARACTERISTIC EARLY COMPOSITION BY RICHARD STRAUSS.

The rather unusual text of this male chorus is taken from the inscription on a box of Swedish matches and goes to prove the truth of the assertion, ascribed to Strauss in his younger days, that "there is nothing that one could not set to music." This particular conclusive evidence was furnished by Richard II as far back as 1889, when Strauss was still a rather unknown young musician at Weimar. The short piece was composed for an exposition arranged by a group of young Weimar artists to "rival" the great Paris Exposition of that year. The motto of the composition "Long Live Nessler and four-part writing!" pokes fun at the composer of the then most popular sentimental opera, Der Trompeter von Säckingen. The remark "Hoch Giesse!" alludes to a then famous Weimar tenor and his celebrated "high C." The unknown MS. is reprinted from the Neue Musik Zeitung.

## BOSTON

## OVATION FOR Koussevitzky as Boston Symphony Season Ends

BOSTON.—The Boston Symphony Orchestra, under Serge Koussevitzky, closed its forty-sixth regular season on April 29 and 30, in Symphony Hall. A little thing like a final program does not tempt an artist of Mr. Koussevitzky's calibre to make a bid for favor by presenting a list of well-tried war horses. On the contrary, he utilized the opportunity to continue his championship of those modern composers whose labors in the musical vineyard he deems of importance. Thus, after opening his program with a dramatic performance of Beethoven's familiar Leonore overture No. 3, he presented for the first time in this country a suite from Dukelsky's Ballet, Zephyr et Flore. This ballet was produced in Paris, Monte Carlo and London by Diaghileff's Ballet with considerable success. It proved to be a workmanlike composition, revealing a commendable mastery of orchestral means and instrumental color. Undoubtedly it would seem of greater significance if accompanied by appropriate stage action and settings.

Another work from a contemporary composer was the strangely haunting Habanera by the French composer, Aubert. Mr. Koussevitzky brought the first part of his program to an effective close with a rather breathless performance of Wagner's Ride of the Valkyries. Evidently Mr. Koussevitzky would have the winged steeds of Wagner's opera lose no time in transporting the fallen heroes of his legend to Valhalla. Be that as it may, the audience enjoyed it very much and recalled Mr. Koussevitzky again and again before the intermission. The last half of the concert was given over to a stirring performance of Brahms' first symphony, played with that instinct for lyricism and dramatic effect so characteristic of Mr. Koussevitzky's unconventional and unpedagogic treatment of Brahms. At the conclusion of the concert the audience remained for a long time to applaud and cheer the great Russian leader and his altogether admirable orchestra. It was an ovation richly deserved, for Mr. Koussevitzky has not spared himself in making this perhaps the most brilliant season in the notable annals of the Boston Symphony Orchestra.

We are indebted to Mr. Hale for the following statistical summary of the season. Those who had misgivings lest Mr. Koussevitzky be a Russian chauvinist should be interested to learn that only seventeen out of 102 compositions were of Slavic origin, the composers being Borodin, Dukelsky, Glazunov, Glinka, Moussorgsky, Prokofieff, Rimsky-Korsakoff, Scriabin, Stravinsky and Tchaikowsky.

The composers of the season were numerically represented as follows: Beethoven, 10; Respighi, 7 (in consequence of his being a guest conductor); Wagner, 7; Brahms, 6; Prokofieff, 5 (his charming "Classical" symphony was played twice); J. S. Bach, 3; Handel, 3; Mozart, 3; Sibelius, 3; Strauss, 3; Casella, 2; Scarlatti, 2; Schumann, 2 (his Symphony No. 1 was played twice); Stravinsky, 2; Tansman, 2; Weber, 2. About 40 were represented by one composition.

The following composers were introduced for the first time at these concerts: Bartok, Dukelsky, Krass, Langendon (a member of the orchestra), Lazar, Scarlatti, Sessions, Steinert, Tommasini (as an orchestrator of Scarlatti's Sonatas), Walton, Webern.

Works performed for the first time anywhere were these: Converse, Flivver 10,000; Copland, Piano Concerto; Duselsky, Suite from Zephyr et Flore; Lazar, Tziganes; Respighi, Church Windows; Rousset, Suite in F major; Sessions, Symphony; Steinert, Southern Night; Tansman, Symphony—nine in all.

Twenty-five compositions besides those just named were played in Boston for the first time. They were by Bartok, Casella, De Falla, Delius, Glinka, Hill, Ibert, Krass, Milhaud, Mozart, Prokofieff, Respighi, Rimsky-Korsakoff, Scarlatti, Sibelius, Tansman, Walton, Webern, Vaughan Williams. And five compositions which had been previously played here were heard for the first time by the Symphony audiences.

The soloists were Mme. Respighi, soprano; Mme. Landowska, harpsichordist; Messrs. Stratton, tenor; Burgin, violinist; Bedetti, violoncellist; and the pianists Copland, Cortot, Gieseking, Milhaud, Respighi, Rosenthal—eleven in all. The American composers represented were Messrs. Chadwick, Converse, Copland, Hill, Loeffler, Sessions, Steinert.

Those who follow the destinies of the Boston Symphony Orchestra may be interested also in these excerpts from the review of the season written for the Boston Sunday Herald by Philip Hale:

Not all of the unfamiliar compositions gave pleasure to the subscribers. De Falla's concerto was unanimously regarded as poor, dull stuff. The great majority did not accept Copland's piano concerto, Respighi's piano concerto, Webern's Five Pieces. There were other works that excited controversy, as those by Krass and Sessions. Nor is it to be supposed that a conductor vouches enthusiastically for every contemporaneous work he introduces; but any conductor worthy of the name, who has in mind the duty to let his audiences know what is now going on in the musical world, will introduce, careless of applause or groans that may follow a performance, works that have attracted attention and excited discussion elsewhere.

There are honest, God-fearing men and women in the audiences of Symphony hall who really believe that music stopped at the death of Johannes Brahms. (Of course local composers should be heard indulgently, especially when they walk in the good old beaten path. If, knowing that music is not now flowing into the old moulds, they wander from this path, they are courteously applauded, but are after the concert subjects for earnest prayer; that they may see the error of their ways and repent before it is too late.)

The season of 1926-27 was a brilliant one. To speak of Mr. Koussevitzky's many memorable interpretations, some of them extraordinarily eloquent, would be merely to rewrite what has been said in The Herald during the season. It mattered not whether the music were by Bach or Strauss, Handel or Tchaikowsky, Chadwick or Prokofieff. Mr. Koussevitzky as the interpreter was thrice admirable. Boston may well exult in the fact that his contract has been extended; for his earnest purpose is not only to maintain and enlarge the fame of the orchestra which is now incomparable for plasticity and euphony, but to make this city once more a musical centre, if the plans that he has in mind will find generous support.

While the orchestra was the supreme soloist, there were solo performances by Messrs. Gieseking, Bedetti and Burgin, that added interest to the concerts in which they displayed their art. It is impossible to refrain from mentioning the exquisite performance by Mr.

Gieseking of Mozart's piano concerto on January 14, with Mr. Casella sharing the glory by his masterly conducting of the orchestral accompaniment.

The choral concert of March 4 was a disappointment on account of the inadequacy of the chorus; nor was it prudent to take this chorus to New York, let alone the cost of transportation.

The Beethoven Festival was well planned with one exception: the inclusion of a concert devoted to chamber music, which is not heard to advantage in Symphony hall; nor did the performance of this music justify the inclusion. The orchestra deserved an evening's rest, but it would have been wiser to let that evening pass without a tribute to Beethoven. Of the solo singers engaged for the Mass in D and the ninth symphony only Mr. Davies was fully competent. That Miss Austral, the soprano, was unable to fill her engagement, was a disappointment. It is true that the demands made on the singers by Beethoven are exorbitant. The chorus was undaunted, valiant.

Let it be said in conclusion that the introduction of many unfamiliar compositions is necessary to the musical knowledge of the community. If some of them excite disapproval, even anger, this is as it should be. Without dissent, there is stagnation; an attitude of smug complacency; a folding of the hands for slumber, except when they are raised to applaud something that has for fifty years been regarded as orthodox and respectable.

## VERDI'S REQUIEM

Verdi's Requiem was given at Symphony Hall on April 28, under the auspices of the League for Catholic Women and for the benefit of St. Elizabeth's Hospital. The performance was conducted by Thompson Stone and produced under the artistic direction of Vincent V. Hubbard, eminent voice teacher of this city. Assisting a fine chorus of 250 members was an orchestra of sixty-eight pieces from the Boston Symphony and these Hubbard-trained soloists: Mildred Cobb, soprano; Rose Zulalian, contralto; John Festyn Jenkins, bass, and Roland Partridge, tenor.

Detailed analysis of a charity concert is one of the things tabooed by the laws of the Medes and Persians. Nevertheless, one would indeed be an ingrate not to venture the opinion that this was surely one of the finest choral performances of the season. Mr. Stone proved himself a capable leader both of orchestra and chorus, and the soloists were not only vocally adequate, but sang with a ready response to the emotional import of the text. The large audience, which included Cardinal O'Connell, was very enthusiastic. Mr. Hubbard merits congratulations for the success of this concert.

## KOUSSEVITZKY PRESENTS NEW SYMPHONY BY AMERICAN COMPOSER

Again reaffirming his genuine interest in the more significant output of American composers, Serge Koussevitzky gave the first performance of a symphony by Roger H. Sessions at the Boston Symphony Concerts of April 22 and 23, in Symphony Hall. Born in Hadley, Mass., Mr. Sessions was graduated from Harvard in 1915, studied music for two years with Horatio Parker at Yale, was instructor in the Music Department of Smith College for four years, during which time he studied with Ernest Bloch in New York; then taught for four years under Bloch at the Cleveland Institute of Fine Arts, and is now enabled by a Guggenheim fellowship to live and compose in Florence, Italy, where he has spent the last two years. So much for biography.

Mr. Sessions's symphony is divided into three movements—a Tempo Giusto scored entirely for wind and percussion instruments, the strings when used playing pizzicato; a slow movement in the orthodox song pattern, though hardly of a sensuous character, and utilizing but half the violins in addition to the other instruments, and a spirited finale, in sonata form, written for full modern orchestra. The music is distinguished by rhythmic vitality, uninterrupted motion and the absence of anything suggesting programmatic or sentimental intent. It has pace, movement; and the play of rhythms, incisive and repeated, recalls Stravinsky, to whom Mr. Sessions acknowledges a debt. It is music of power, not beauty, and appeals to the mind rather than to the emotions. One should hear it again before appraising its significance; certainly it is the work of a man who has done a lot of thinking for himself and who dares to try a little trail-blazing.

Chadwick's musical description of Burns's Tam o' Shanter was a welcome inclusion in the program, its splendid workmanship and dramatic interest effectively revealed in Mr. Koussevitzky's sympathetic reading. The amazing virtuosity of the Boston Symphony Orchestra, as reconstituted by its tireless Russian leader, was thrillingly demonstrated in a memorable performance of Strauss' tone poem depicting the human drama, Death and Transfiguration. Mr. Koussevitzky brought the program to a close with a delightfully sensuous interpretation of Salome's dance from Strauss' opera of that name. The audience was, as usual, very enthusiastic.

## MASON &amp; HAMLIN PRIZE AWARDED AT N. E. CONSERVATORY.

Luise Bube was awarded the Mason & Hamlin prize of a grand pianoforte at the eighteenth annual competition of the New England Conservatory of Music, Boston, held in Jordan Hall on April 28. The judges were Serge Koussevitzky, conductor of the Boston Symphony Orchestra; Alfredo Casella and Benno Moiseiwitsch.

The prize winner at this competition, which, as usual, attracted a very large audience, is a daughter of Mr. and Mrs. Henry A. Bube, of Brockton. Her parents were born in Germany. The daughter was educated in the Brockton public schools from which she entered the conservatory as a pupil of Alfred DeVoto. She has also had courses in literature and psychology at the Conservatory with Elizabeth Samuel. She was graduated with honors last June and returned to the school as a post graduate student.

Honorable mention was awarded by the judges to Leon Vartanian, a young pianist of Armenian parentage, who came to this country five years ago from Tiflis, Georgia, the home town of Premier Joseph Stalin of Soviet Russia, and who has been a pupil of Stuart Mason's at the Conservatory.

The other contestants in a competition which after-concert comment pronounced one of the best ever held in the Mason & Hamlin series, were Isabelle B. Gadois, of Manchester, N. H.; P. Homer Barnes, of Lawrenceville, Ill.; Marion L. Messenger, of Kingston, N. Y.; Rosita Escalona, of San Juan, Porto Rico. Each contestant played the Bach Fugue in D minor and the Chopin Scherzo from the sonata in B flat minor, op. 35, and one additional piece of personal choice.

## NEW MALIPIERO WORK HEARD

The feature of the sixth and final concert of the Boston Philharmonic Orchestra, Ethel Leginska, conductor, April 10, at the Boston Opera House, was the first Boston performance of a work by the composer.

Has technically everything to offer that one can ask of a modern musician.—*Munich Bayerische Staatszeitung.*

He is technically on the heights.—*Berlin Germania.*

Disclosed his power to grasp the innermost meaning of the greatest composers.—*Leipzig Tageblatt.*

## HAROLD HENRY

Mr. Henry's artistry is of an exalted type. He started with Scarlatti's scintillating D Major sonata, in which a limpid tone vied with a sparkling style, the blend spelling an interpretation of rare appeal. He invested Schumann's "Scenes from Childhood" with becoming simplicity and unaffected charm, giving to each of the thirteen "songs without words" an individuality and dramatic significance.—*New York American*, Jan. 21, 1927.

Neither of these approached the fullness and freedom of the Chopin Fantaisie. There Mr. Henry really gave rein to his imagination, and stirred the audience to unwonted expressions of approval. The artist continued on the same level of inspiration in the Cesar Franck work. He played the movements deliberately, seeking to convey to his listeners what he had found rare and beautiful in the composition.—*New York Times*, Jan. 21, 1927.

His phrasing was faultless. His technical facility and his tone brought out the cleverness of the modern composers.—*New York Telegram*, Jan. 21, 1927.

When last heard in this city he excelled in music requiring delicacy of touch, elegance and charm, but today his tone has gained in resonance, virility and power—in brilliance and fullness.—*Herman Devries, Chicago American*, Feb. 21, 1927.

MR. HENRY WILL CONDUCT MASTER CLASSES FOR PIANISTS DURING JUNE, JULY AND AUGUST, AND PART OF SEPTEMBER, AT BENNINGTON, VERMONT, WHICH IS DELIGHTFULLY SITUATED IN THE GREEN MOUNTAINS. HE WILL GIVE INDIVIDUAL AS WELL AS CLASS LESSONS. FOUR ARTIST RECITALS AND NUMEROUS RECITALS BY ARTIST PUPILS WILL BE GIVEN DURING THE SUMMER UNDER IDEAL CONDITIONS.

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# Leginska Conquers Chicago as Conductor Repeating Triumphs of Two Continents

CHICAGO EVENING AMERICAN APRIL 20, 1927.

## LEGINSKA LEADS ORCHESTRA IN MEMORABLE CONCERT

BY HERMAN DEVRIES.

**A** HEADLINE for Ethel Leginska—a big one, please, gentlemen! Never have I furnished material for the copyreader with greater relish, and we hope that gallantry, united with justice, will give Madame Leginska reason to remember her Chicago visit of April, 19, 1927, a long, long time.

I freely confess that I had read of Madame Leginska's exploits with the conductor's baton, cum grano salis, with just a bit of skepticism. It sounded to me like frenzied press-agent propaganda tinged with hysteria. "A woman conductor—bah!" so said the world, which always finds it hard to accept anything out of the usual run.

Well, after last night's performance at the Goodman Memorial Theater, Leginska need fear no man. She is a great personality, a remarkable conductor, a feminine genius.

Taking the near-professional, but by no means legitimized, Women's Symphony Orchestra of Bush Conservatory in her two stout, small, nervous hands, Leginska re-created it into a full-fledged, vibrant, sonorous, responsive, well-high metropolitan organization of players. It was a thrill to accept the fact that these young people, sans experience, sans routine, minus the years of rehearsal that make a conductor's task easier, could produce the tone, the contrast, the firm and precise rhythm, that spoke through them of Leginska's brilliant mind and temperament.

On every lip, the same thought was transmitted—"If Leginska can do this with an amateur orchestra, what could she do with the Chicago Symphony Orchestra?" I will answer. She would achieve a triumph! Yes, gentlemen, let us be both gallant and just. Leginska has earned the courtesy of an invitation to lead our men next year, and I feel sure, that Mr. Stock will not delay transmission of this invitation.

I was fortunate enough to hear her play part of the Mozart concerto, with fine appreciation of its style and technical values, and to watch her undertake at the same time, the responsibility of conducting the orchestra as well. While this is a praiseworthy tour de force, I think her value as a solo pianist would be increased if she did not disturb the impression by peering this double feat.

But upon the platform she is a tremendously vital and driving force. She reads a score, the Beethoven Fifth, for instance, not like a woman, or as a woman is supposed to feel, with sentimental mawkishness and softness, but with superb and adroit mental honesty, effecting contrast without buffoonery, sentiment without drive, and power without pulling her hair or breaking an artery.

We will not soon forget the sight of her stubby, sturdy figure, the sensitive hands and fingers and the indomitable swing and bend of the guiding head, as this woman conductor beat her way into fame, in this community, at least. Her success was instant, spontaneously enthusiastic, as was only natural.

We noticed with regret the absence of other conductors and leading musicians. They missed an interesting and edifying experience.

"Those who crowded the Goodman Theater to hear and see her as guest conductor and piano soloist with the Women's Symphony orchestra Tuesday night are convinced that she is a genius."

Farnsworth Wright, Chicago Daily Journal, April 20, 1927.

"The afternoon was a series of triumphs for the woman who dares challenge men in a field hitherto held peculiarly sacred for him—symphonic conducting."

Moses Smith, Boston American, Nov. 29, 1926.

"One of the most prominent figures of the musical world, worthy of being ranked with the greatest men conductors of the day."

"Leginska possesses all the characteristics of Nikisch and Richard Strauss, with a magnetic individuality which makes her readings of familiar scores unusually vital, full of imaginative charm, intensity and real creative genius. Under her inspired baton, the men react with enthusiasm completely subservient to the slightest gesture, and rise to heights seldom achieved by an orchestra."

Press Herald, Portland, Me., March 26, 1927.



"Ethel Leginska has real and great talent as an orchestral conductor."

Boston Globe, Nov. 22, 1926.

CHICAGO DAILY TRIBUNE

APRIL 20, 1927.

## Ethel Leginska Fine Conductor as She Is Pianist

*Stirs Woman's Orchestra  
to Its Best Playing.*

BY EDWARD MOORE.

The Woman's Symphony orchestra closed its season at the Goodman last night in what without much exaggeration might be called a blaze of glory, and at this moment the chief cause thereof would seem to be Ethel Leginska, who came on to act as conductor and piano soloist. She was a mighty influence for good and an entertaining, not to say stimulating, show into the bargain.

Quite a personality she is, this white collared, black garbed, long sleeved artist, and she had ideas about other things than the keyboard. She has what every aspiring conductor should have, or should develop, a pair of most eloquent hands. Whether they were starting a furious curve of a beat from behind her ears, or brushing a shock of hair out of her eyes, or stretching up in impassioned appeal during an emotional chord, or commanding the audience not to applaud between movements of a symphony, they were distinctly in the picture at all times.

As a matter of fact, she delivered a good job musically as well as physically. The Woman's Symphony orchestra may rest assured that it never played as well or anywhere nearly as well as it did under the rhapsodic baton of Miss Leginska. Even when excitement caused the players to splash a bit instead of making clean dives into the melodic wave, it was only an instant before she had them straightened out and operating in efficient rhythm again.

And once during the program she delivered an extraordinary stunt. This consisted in both conducting and playing the solo part of Mozart Piano Concerto in A major. It was the greater show because the members of this orchestra are not professionals, at least not all of them are.

But she held them firmly, giving directions with the glance of an eye or a motion of a disengaged hand, sometimes leaping to her feet and conducting with both arms, to drop back to the piano bench on the first chord of her solo passage. She is a first class pianist, as she has proved here many times in the past, and this was some of her best playing.

Apparently she meant it when she wanted to be a conductor. She certainly has ideas about her music, knows what she wants, knows how to put it over, and has plenty of force, warmth, and good musical sense.

For information concerning Leginska's classes in piano playing and conducting to be held in Chicago during June, July and August, apply to

MISS DORIS WITTICH  
3125 North Racine Avenue  
Chicago, Ill.

## LEGINSKA

will be available for appearances as guest conductor during Summer. For particulars apply to

MISS LUCILLE OLIVER, Secretary  
58 Spring Street  
Malden, Mass.

## PHILADELPHIA, PA.

PHILADELPHIA, PA.—The concerts presented by the Philadelphia Orchestra, Leopold Stokowski conducting, on April 8 and 9, held one rather astounding number—Arcanes, by Varese, who will be remembered as the composer of Ameriques. This number was not as long as Ameriques and perhaps not quite as noisy, but it held no more music. It would seem that Mr. Varese's main object was to eliminate everything that could claim any approach to music and substitute for it pure noise. One is tempted to inquire, in this connection, if there is not enough noise in the modern city without having to listen to it on a so-called musical program. On the other hand, if this is a connecting link between the ancient and future music, audiences should appreciate the opportunity of hearing it. There was some applause mingled with hisses, and not a few signs of relief that "it was over." The other numbers on the program were thoroughly enjoyable. Memories of My Childhood, by Loeffler, opened the program and was greatly enjoyed. From the sound of church bells, through a peasant song, another echo of church music, a dance, and a Fairy Tale, to the solemn memory of the death of "an elderly peasant, once companion-friend of the boy," it breathes forth genuine music and reaches the heart of the listener. Following the intermission, Handel's Water Music was played (having also held a place on the orchestra programs a few weeks ago). Again it met with vociferous applause after an excellent reading and performance. The three remaining numbers were by Bach—two preludes (in B minor, and E flat minor) which have been cleverly orchestrated, and the magnificent Passacaglia (orchestrated by Dr. Stokowski also). With the exception of the Varese number, it was an especially beautiful concert.

The second of the series of three concerts being given by the Philadelphia Chamber String Simfonietta, under the leadership of Fabien Sevitzky, was held on April 10 in the Penn Athletic Club ballroom. A splendid program had been arranged, opening with the Bach Suite No. 2 in B minor, in which W. M. Kincaid did marvellous work as solo flutist. The entire suite, consisting of seven parts, was finely read and played. Following this came Eine Kleine Nachtmusik by Mozart, so dainty and ethereal in its simplicity. This was also very well interpreted. An intensely interesting composition in three parts—Pavane, Idyll, and Bacchanal—by Edgar L. Bainton, held the final place on the program. This was written for stringed orchestra, flute and tambourine. The Pavane is scored for strings alone; the Idyll for strings and flute; and the Bacchanal for strings and tambourine. Mr. Kincaid again did excellent work as flutist, while Mr. Podemski played the tambourine part.

A beautiful and worshipful Passion Service was held at St. James Church, April 10. The plan of this service was conceived and developed by the organist and choir-master, S. Wesley Sears, depicting in readings, prayers, hymns and anthems Our Lord's Incarnation, Sacrifice, Passion, Crucifixion and Death. The choir of boys and men was assisted by Mae Hotz, soprano; Maybelle Berretta Marston, contralto; Walter E. Torr, tenor, and George Russell Strauss, bass. The musical numbers, beautifully and fittingly rendered, included the choruses God So Loved the World (Stainer), Were You There? (Burleigh) and Blessed Jesus (Dvorak); contralto solos He Was Despised (Handel) and All My Heart, Inflamed and Burning (Dvorak); quartet, Tears of Pity (Dvorak) and soprano solo, Love Ye the Lord (Handel). The entire service was uplifting in its atmosphere of true devotion.

A charming young soprano, Anna Adams, made a very promising debut in a recital in the Foyer of the Academy of Music on April 20, with Mary Miller Mount accompanying. Miss Adams' program was an ambitious one, including four groups of songs—Italian, German, Russian and English—in addition to Debussy's Air de Lia from l'Enfant Prodigue. The opening numbers were Care Selve by Handel, O Del Mio Amato Ben by Donaudy, and Suicidio from La Gioconda, by Ponchielli. The German group included Traumbild by Jeno de Donath, Es Muss Was Wunderbares sein by Ries, Auf dem Wasser zu singen by Schubert, and Liszt's Die Lorelei. Miss Adams did some very fine work in this group, but appeared at her best in the Russian group, which consisted of The Soldier's Bride and The Songs of Grusia by Rachmaninoff (both well done), Oksana's Song by Rimsky-Korsakoff, and Revery by Arensky (also splendidly sung). In the final group (The Sleep that Flits on Baby's Eyes, by Carpenter; Blackbird's Song and Lullaby, by Cyril Scott, and The Piper of Love, by Molly Carew) the Scott Lullaby drew special applause, and had to be repeated. Miss Adams has a beautiful voice, even and smooth in the various registers, and capable of fine volume and good quality even on the very high notes. Her personality is pleasing, free from all affectation, but with a sincere graciousness in acknowledging the vigorous applause. Mrs. Mount contributed greatly to the young singer's success by her understanding accompaniments. The audience was large and very enthusiastic.

The Philadelphia Orchestra, at its concerts of April 16 and 18, offered a program of interest by reason of the appearance of the favorite numbers of the Easter season—the three extracts from Wagner's Parsifal and Rimsky-Korsakoff's Russian Easter, in addition to the novelties which were played for the first time in America, viz: a Dance Suite by Iliashenko, who was present at the concert, and

Scherzo Sinfonico by Rudolf Mengelberg, a cousin of the Dutch conductor, Willem Mengelberg. A certain stir of expectant curiosity was noticeable in the audience when Dr. Stokowski made his appearance. Evidently some thought he might make a few remarks relative to the leave of absence for the season of 1927-28 recently granted him by the management of the orchestra, for the purpose of a much needed and complete rest, made prudent upon the advice of his physicians. His present condition of strain from overwork and continued suffering from neuritis in his right arm which resulted from an automobile accident occurring some time ago, foreshadows serious results unless taken in time. Although the audience seemed loath to depart and lingered in hopes of a few words, they were doomed to disappointment. Not so with the performance, for never had the Parsifal Prelude, the excerpt from Act III, and Good Friday Spell been conducted with more inspiration, insight into its musical content and its possibilities for arousing in the listeners the worship and adoration therein contained, while the orchestra played as though moved as a creation fresh from the master hand of the conductor. No tone could have been more beautiful than that of the various choirs as they rendered the divine themes, specially that of the Grail and the Eucharist theme. The Danses Antiques by Iliashenko were delightfully played and were suggested to the composer during a sojourn in Cyprus by traditional Greek melodies. They are written in the ancient Greek Modes, naturally somewhat austere, but handled with much skill, and orchestrated in such a manner (by use of the brighter toned instruments) that the grave quality is dispelled. This suite and Mr. Mengelberg's Scherzo were both cordially received. The Grande Paque Russe, with its ecclesiastical themes treated in barbaric color, and always a favorite, formed a most artistic close to the program. M. M. C.

## BLOCH'S SHELOMO HAS

## FINE BERLIN PREMIERE

BERLIN.—One of the most important events of the Berlin concert season, now progressing steadily to its close, was experienced in the latter half of March, when Dr. Heinz Unger, Germany's noted young conductor, introduced to the music-lovers of the metropolis Ernest Bloch's rhapsody, Shelomo. It was a great and unbounded success. The glorious instrumentation and vivid colorings of the composition, outbursts of unique conception and outstanding personality, such as Bloch possesses, were presented by Dr. Unger in absolutely flawless fashion and unerring conception. His audience was a highly critical one, for the rhapsody formed the last of a series of six orchestral concerts given by the Society of the Friends of Music under Unger's guidance.

The following extracts from the press are interesting to read in this connection: "Heinz Unger's gift of leadership was emphasized anew by the exceptional cleverness with which he guided soloist and orchestra through all the involved and intricate beauties of Ernest Bloch's colorful and rich Shelomo" (Berliner Morgenpost). "Unger's assured conducting was a distinctive feature of Bloch's Shelomo. . . . The broad and forceful flow of melody was splendidly accentuated. Soloist (Piatigorsky) and conductor were repeatedly called by the grateful audience" (Berlin Boersen-Courier). "Heinz Unger, the regular conductor of the Society, can look back at the close of the series on a fine selection of works" (Berliner Tageblatt).

## Shavitch Presents Interesting Work by South American

SYRACUSE, N. Y.—The seventh subscription concert of the Syracuse Symphony Orchestra was given in Keith's Theater. The program opened with the Overture Benvenuto Cellini by Berlioz, which although somewhat out of style made a brilliant opening number. The second composition was La Isla de los Ceibos by Eduardo Fabini, the Uruguayan composer. This was the first performance in the United States of Mr. Fabini's new composition. Mr. and Mrs. Fabini and three members of the Uruguayan Legation came from Washington for the performance. The orchestra gave a fine performance of this attractive and pleasing number, with the result that the composer was forced to bow his thanks a half-dozen times in response to the applause of the audience. A single hearing is hardly sufficient for the critical judgment of this rather long and modern work. Mr. Fabini is a composer who knows thoroughly the orchestral medium. That the number made an instant appeal was well evidenced by the applause. Quena Mario, singing Depuis le jour in most captivating manner, was the soloist. After three or four recalls, she sang Trees by Rasbach as an encore. Miss Mario has not only a beautiful voice of fine range and quality, but also the necessary personality for successful performance. Borodine's Symphony No. 2 was the closing number of the program. The sturdy theme of the first movement was played with gorgeous effect by the orchestra, under the direction of Vladimir Shavitch. The entire symphony, although somewhat gloomy in character, was enthusiastically received by the audience. After the concert, Mr. and Mrs. Fabini, the members of the Uruguayan Legation, Miss Mario, Mr. and Mrs. Shavitch, members of the executive committee of the orchestra, and a number of friends were entertained at luncheon by Mr. and Mrs. Arthur G. Chase of Fayetteville, N. Y. H. B.

## Tamme Gives Stainer Work

The sacred cantata, The Crucifixion, by Stainer, was beautifully rendered by chorus of over fifty voices in the Hempstead Methodist Episcopal Church on Palm Sunday evening. To Charles Tamme is due the credit for the success in producing such exquisite effects in the shading and phrasing of the different numbers given by the chorus. The recitative work of Vinton Higbie, tenor, and Frank J. Eller, baritone, was admirably sung, and the quartet, which included Blanche Stoney, soprano, and Mrs. D. C. Moulton, contralto, acquitted itself especially well in the beautiful God So Loved The World. The singing of the male chorus portions of the work was also deserving of the highest praise. The chorus, Fling Wide the Gates, was given with splendid artistic effect. Mrs. Robert J. Bailey was an able assistant at the organ.

Hempstead, L. I. should be very proud of this organization, especially so as this choir is only two years old, having grown from eight to over eighty active members. This, no doubt, is due to the able leadership of Director Charles Tamme.



"A delightful lyric singer, with warm, smooth tones, clear enunciation, and charming style. He showed much dramatic ability."

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## RAVINIA OPERA and CONCERTS

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GIOVANNI MARTINELLI

Another season of Ravinia Opera and Concerts—the sixteenth of that series which has served to turn the eyes of the entire music world to this sylvan temple of art—rapidly approaches. The same care and study which have made past seasons materialize so successfully have been lavished, not only upon the presentation of a broad and comprehensive repertoire, but also upon the minutiae of detail which must be considered in laying the groundwork for such an auspicious occasion as each new season has come to be. Again the stars of the operatic firmament who have been engaged are, in the main, those who have won world-wide acclaim and who will project principally those roles in which they achieved greatest fame. And as a foundation for these stellar artists that justly celebrated organization, the Chicago Symphony Orchestra, will add another season to its consecutive record extending back to Ravinia's inception.

The furtherance of an appreciation of the greatest of the art forms—the fostering of that art during a season when musical activity is generally at a standstill—the bringing of grand opera within reach of the masses—these are only a few of the principles upon which Ravinia is built—which have inspired its continuance season after season—and which exemplify the idealism that is Ravinia's guiding spirit. There is a determined aim underlying the success of Ravinia upon which stress has been placed so insistently, that it has rightly

become the slogan of the institution. It is that every Ravinia season must be greater than the preceding one. Year by year the ambition implied in this slogan has been realized, and as one glances over the roster of artists depicted on this page and contemplates the plans which have been made, there is every reason to know that the 1927 Ravinia season will mark another step in advance for this unique shrine of music affectionately acclaimed as the Opera House in the Woods.

As long as Ravinia continues to make its contribution to the cause of fine music; as long as it does its part in spreading the gospel of culture; as long as it helps men and women by the creation of loftier aims and thoughts to overcome the sordid and the commonplace, it will be fulfilling the mission which brought it into being more than a decade and a half ago. The belief that it is accomplishing this mission has made the task involved well worth while.

This belief has been engendered by loyal co-operation and appreciation on the part of the many in ever increasing numbers. If, during the Season of 1927 Ravinia again proves to be the Mecca for those whose greatest delight is the best in music; if it attracts those neophytes who are realizing these delights for the first time; if, in short, it again upholds by accomplishment and achievement the reason of its being, then it will not have been maintained fifteen seasons in vain.

—LOUIS ECKSTEIN



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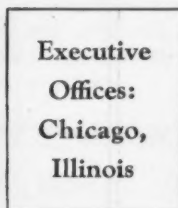
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## ROCHESTER PHILHARMONIC AGAIN GIVES AMERICAN COMPOSITIONS THEIR FIRST PUBLIC HEARING

For the Sixth Time in Two Years, Dr. Howard Hanson Presents New Works by Native Composers—Concert Sponsored by Eastman Theater and Eastman School of Music—Program Devoted to Works of Bernard Rogers, Ernest Bacon, Evelyn Berkman, Herbert Inch and Randall Thompson.

ROCHESTER, N. Y.—For the sixth time in two years, the Eastman Theater and the Eastman School of Music sponsored on April 29 a concert devoted to compositions, hitherto unheard in public, by American composers. They were played in the Eastman Theater by the Rochester Philharmonic Orchestra, with Dr. Howard Hanson, director of the Eastman School of Music, as conductor, and with an audience drawn largely from the general public and persons especially interested in music. The program was as follows: Symphony, Adonais, Bernard Rogers; Suite of Orchestral Sketches, Ernest Bacon; Two Songs with Orchestra, Ernest Bacon; symphonic poem, The Return of Song, Evelyn Berkman (after Lord Dunsany's poem); Theme and Variations, Herbert Inch and symphonic poem, The Piper at the Gates of Dawn, Randall Thompson.

The first number, the Adonais symphony, was written in Kent, Scotland, by Bernard Rogers, in 1925-26, and was suggested by the poems of Shelley, Prometheus Unbound and Adonais. It is in two parts, the first in strict sonata form and of large dimensions; the second quieter and with much scoring for strings, woodwinds and harp. It is scored for full modern orchestra. Mr. Rogers was born in New York City, where he now lives. He was represented on the first of the Rochester American composers' concerts two years ago with a Soliloquy for Flute and String Orchestra, which the Eastman School published and which has been repeated at concerts by the Rochester Philharmonic and the Rochester Little Symphony orchestras. He won the Pulitzer Prize in 1920 and the Loeb Prize in 1924, and his works have been played by many leading orchestras. His Adonais symphony confirmed the reputation he had already won as a composer of fertile ideas and a musician thoroughly schooled in the technique of his art.

Bernard Kaun was born in Milwaukee in 1899, the son of Hugo Kaun, who was well known as composer, conductor and pianist. Although intended for a career in engineering and shipbuilding he showed such decided musical leaning that he continued his studies in that line and attracted attention with his compositions. He is now a member of the faculty

of the Eastman School, which he joined in 1925 and where he has been active as composer and conductor. In explanation of the sketches on the program today, Mr. Kaun wrote: "These sketches are random ideas, the product of a mood or a brief period. They were written down to relieve me of the burden of carrying them in my head. They reflect the pressure of strenuous concentration on daily tasks and the monotonous succession of gray skies that make Rochester's winters. At least I offer the listener a large variety of musical expression. And the sketches are gratefully short." The sketches are Scherzando moderato; Vivace (Grotesque); Adagio; Allegro molto; Humoresque, Molto moderato; Allegro molto. The fourth movement, allegro molto, was omitted at this hearing. To many listeners these sketches were the most interesting features of the program, possessing fresh melodies, marked distinction and a grace and elegance of manner that gives them true classic import.

The two songs of Ernest Bacon were a setting of Goethe's poem, Der Du von dem Himmel Bist, translated by Mary Lillie, and a setting of Walt Whitman's Beat, Beat Drums. The first is a supplication from the torturing unrest of life, and the second is a call to arms written especially for George Fleming Houston, bass, of the Rochester Opera Company, who was the soloist for both songs. The song was written to permit Mr. Houston to improvise vocal inflections, but the composer later wrote out the vocal score to make it available to other singers and at the same time the instrumental score was orchestrated. Both songs appeared as markedly original, with real dramatic power. Mr. Bacon, a coach at the Eastman School opera department, was represented on the third of the composers' concerts with a prelude and fugue for orchestra that won cordial praise. He studied at the Chicago University and later in Germany.

Evelyn Berkman is a pupil of Lazar Saminsky and is now living in New York. She has written music in small forms that has attracted wide interest. The symphonic poem on this program was inspired by the Dunsany poem, The Return of Song, a knowledge of which, the composer says, is indispensable to an understanding of her music. She has

caught the poetic feeling of the original, and has written music that appeals as fresh and sincere, aside from the words of the poem that suggested it.

Herbert Inch is a graduate of the Eastman School and is now teaching in its department of theory. His Theme and Variations fulfills the promise given during his student days of a ready imagination and a sound knowledge of instrumentation. He has taken a simple theme and developed it with considerable ingenuity through many forms and rhythms.

Randall Thompson, of New York, whose symphonic poem concluded the concert, is a Fellow of the American Academy in Rome, having won the Prix de Rome by compositions, one of which, Pierrot and Cothernus, was played at the second of the Eastman School American Composers' concerts. His symphonic poem is a new work, inspired by Graham's book of the same title. It has a fanciful quality, written in the modern style and with confident grasp of the mechanics of the orchestra.

All of the composers represented on the program came to the concert, and at noon were guests at a luncheon tendered by officials of the Eastman Theater and school.

The project of presenting compositions by American composers, which was launched by Dr. Hanson two years ago, has been expanded this year to include a program of chamber music works, a program of choral works, two ballets and an opera. In May there will be a second program of chamber music works in Kilbourn Hall, with Dr. Hanson conducting the Rochester Little Symphony.

At the luncheon which followed the concert, brief remarks were made by Dr. Hanson; Winthrop P. Tryon, of the Christian Science Monitor; Alfred Human, editor of Singing, and Randall Thompson, one of the composers.

H. W. S.

### Gil Valeriano—Spanish Tenor

Gil Valeriano is back in New York after a trans-continental tour during which he sang before enthusiastic audiences in many states. He commenced his engagements with a recital in Chicago, where the critics wrote highly of his art. In Cedar Rapids, Iowa, he was the final attraction on the Coe College concert series. His next stop was Omaha, Neb., where he sang twice and was the guest of Conductor and Mrs. Sandor Harmati. Reaching California, Mr. Valeriano gave several private recitals in Santa Barbara, following which he was heard in San Francisco under the management of Alice Seckles. Impresario L. E. Behymer, hearing about Mr. Valeriano's unusual voice, invited him to dinner as his guest at the Gamut Club of Los Angeles, on which occasion he sang a group of his Spanish folk songs. Mr. Behymer was so much impressed with the tenor's voice that he has asked him to return to California next February for several concerts. During this tour Mr. Valeriano was frequently asked with whom he has studied and how he developed such a facile technique and exquisite finesse and how he acquired such a varied repertory. Mr. Valeriano's answer always is—"Frank La-Forge, it is to him I attribute my easy way of singing and it is with him I coach my programs. I consider Mr. La-Forge one of the greatest teachers and coaches in America today."



GIL VALERIANO

### Big Enrollment for Oscar Saenger in Chicago

Students from all parts of the State as well as Canada have applied for lessons with Mr. Saenger this summer. It promises to be one of the largest classes he has ever had in his eleven years of conducting summer courses there. Mr. Saenger will be the guest teacher at the American Conservatory of Music, Kimball Hall, Chicago, for a five weeks' course, from June 27 to July 31, where he will give private vocal lessons and personally conduct the opera class, repertory-interpretation class and teachers' class. Mr. Saenger is also offering a free scholarship for the best voice, this comprising two private vocal lessons weekly for the entire term. He is also offering a scholarship in his opera class to five different voices (soprano, mezzo-soprano or contralto, tenor, baritone or basso). At the end of the summer course he will give a public performance with members of his opera class. These performances have become a feature of the Chicago summer musical season.

### Lyell Barbour's Activities

Lyell Barbour has given two recitals at The Hague recently, the second attracting an especially large audience in spite of two other important concerts that same evening. Prior to that, at the home of Mrs. H. D. Morrison in London he had given a recital which caused the London Times critic to state that his playing of the classics was "undeniably effective and characterized by a thoughtful brilliance." He had also appeared at a concert at Warwick House, London, when he played a group of Chopin and a modern Spanish group. On May 10, Mr. Barbour gave a concert at Wigmore Hall, London, when he presented works by Mozart, Beethoven, Brahms, Albeniz, Granados and Debussy.

### New Mana-Zucca Work Heard

The Aeolian Chorus of Miami, Fla., under the direction of Bertha Foster, gave the first performance of Be Not Afraid, a new three-part song for women's voices by Mana-Zucca. It is published by Boosey & Co. Ltd.

She swept up and down the keyboard like a cyclone in yellow silk, irresistible, all-conquering.

New York Herald Tribune.



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**The Times (London), 1925.**

"A distinct addition to the list of pianists one must go to hear."

**The Times (London), 1926.**

"His readings are so poetical, so un-hysterical, and so mature that to hear them is pure pleasure."

**The Times (London), 1927.**

"To be ranked with the finest players of today."

**Daily Telegraph (London), 1926.**

"If it be possible to suggest literary or pictorial analogies by the performance of music, then truly did Smeterlin draw pictures and tell stories as vividly as other artists with brush or pen."

**Daily Telegraph (London), 1927.**

"He stands in the comparatively limited company of those pianists, who possessed of an impeccable technique equal to the demands, seemingly, of any music, never seek to thrust their purely executive powers into the foreground."

**Sunday Times (London), 1926.**

"It would be difficult to surpass the airy grace and the clearness of Smeterlin's playing."

**Sunday Times (London), 1927.**

"A touch that can ripple over the keys of the piano, coax a cantabile or draw thunder from it, is a great asset to Mr. Jan Smeterlin."

**Financial Times (London), 1926.**

"It is music he gives, not virtuosity alone."

**Manchester Evening News, 1926.**

"One of the most musical pianists of the present day."

#### HOLLAND

**De Telegraaf (Amsterdam), 1925.**

"Truly one of the greatest artists of our time!"

**De Telegraaf (Amsterdam), 1927.**

"It seemed as though we had never heard CHOPIN played so captivantly,



so fascinatingly; as though boundless technical skill had never been so brilliant as in the BRAHMS-PAGANINI Variations."

**Het Vaterland (The Hague), 1925.**

"This man is a visionary of sound, a soul-painter."

**Het Vaterland (The Hague), 1927.**

"A super-artist, a technician of the first order."

**Nieuw Rotterdamsche Courant, 1927.**

"There is scarcely one contemporary pianist who can penetrate so deeply into the spirit of a work."

#### DENMARK

**Berlingske Tidende (Copenhagen), 1926.**

"His performance reached the highest degree of perfection."

**Berlingske Tidende (Copenhagen), 1927.**

"Smeterlin masters the whole art of pianistic characterization; his touch has a remarkable range of nuance . . . and

an expression which is entirely free from affection or vulgarity."

**Politiken (Copenhagen), 1927.**

"His technique is that of a world-master."

#### GERMANY

**Allgemeine Musik-Zeitung (Berlin), 1927**

"One of the artistic impressions of this winter, upon which the memory likes to linger."

**Deutsche Allgemeine Zeitung (Berlin), 1927.**

"The Brahms Variations on a Theme by Paganini, successfully recreated by virtue of his perfect technic, his natural musicality and his mature artistic understanding, caused the public to break into spontaneous applause."

**Lokal-Anzeiger (Berlin), 1927.**

"Combines an often magnificent technical ability with a wonderfully beautiful tone."

**Hamburger Fremdenblatt, 1927.**

"One of the best foreign pianists who have concertized in Hamburg in recent times."

#### SWEDEN

**Svenska Dagbladet (Stockholm), 1927.**

"One of the few great masters of the pianoforte. He has not only a wonderful technical virtuosity, but also the deep spiritual maturity which is the hallmark of the highest artistry. When listening to his playing one forgets the yoke of one's service, and surrenders oneself fascinated, transported."

**Stockholms Dagbladet, 1927.**

"A heaven-sent interpreter of CHOPIN. Smeterlin's CHOPIN recital was a festive occasion for the immense audience."

**Dagens Nyheder (Stockholm), 1927.**

"Smeterlin is not only a virtuoso but also a poet at the piano. His brilliant technique is united with an unique lyrical interpretation, an exquisite touch and a completely faultless style."

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### JUST WHAT IS THE TRILL?

#### HOW CAN ONE LEARN TO TRILL?

##### ARTICLE III

By W. Henri Zay

*Author of The Practical Psychology of Voice and of Life.*

Although there are already two headings to this article, still another immediately suggests itself, which would read, Can anyone learn to trill? To which my answer is a large and emphatic "yes."

This answer will probably surprise many sopranos who have vainly tried to cultivate a trill, but it probably would not take long to convince them that they were going at it in a way which prevented them from breaking into this highly useful and ornamental accomplishment.

The word "useful," which I use with intention, may also be a surprise to most singers, who may regard the trill as, at most, a pretty accomplishment for coloratura sopranos, and, being perhaps a basso or a baritone and having no desire to use a trill, think that any effort in this direction would be wasted.

That the effort would not be wasted I believe I can prove to anyone. Many singers do not even have a smooth and facile scale, but no one will deny that it is an essential to good singing, and that a singer who has not facility and cannot sing a rippling scale is necessarily confined to a very limited style of song.

In the old days, all the good singers were coloraturas—coloratura sopranos, coloratura contraltos, coloratura basses and tenors—and they were required to sing, not only speedy and intricate forms of scales, but trills, and beautiful tricky feats, such as for instance the breaking of a long phrase into graceful little bits, all the while observing the rests without taking breath. That was breath control, starting and stopping the tone, turning it on and off at will, like one long piece, which, though broken, was connected by the idea of the word or sentiment of the song.

If it were found, and I am sure that it would be, that the study of the trill and its acquirement would not only facilitate all these accomplishments, but would give a more free and luscious quality to the voice throughout its entire range in the straight or cantabile singing, then anyone would agree that the study of the trill was worth any amount of time and trouble to the singing profession.

I firmly believe that anyone sufficiently interested can learn to trill. Of course, if there is the interest there will be some brains. And the trill does not, as many believe, take years to develop; it is a question of weeks where the effort is intelligently directed.

Of course we hear of many cases where years have been spent and no result of importance attained, but a lifetime can be consumed with no result if the thing is not done the right way; and long before that time most singers give it up and conclude that their's is not that kind of voice.

On the other hand, I have seen many singers who trilled very well, and correctly, the first time they tried. Personally, I do not consider it such a very difficult feat. I can do it myself with my baritone voice—otherwise I would not be writing about it—and find it not difficult to sing a full voiced, two-big-note trill, and illustrate its mechanism. And moreover, I think that if I can do it any one can, for I certainly was not born with it. And I do not mean a little tremble on a single note that passes for a trill with many; but two full notes tumbling over each other with something like tumultuous speed.

I do not think it is as difficult to do the trill as it is to put on paper how it is done, but I am going to make the attempt presently in the hope that it will help some earnest struggling singers, and possibly teachers, who can pass it on to their pupils.

I consider it so valuable to learn to trill because it very often gives a spontaneous freedom to the tone production that has never before been possible. I have heard voices, that before had always sounded "made," mechanical, self-conscious and uninteresting, suddenly, through the trill, reveal a tone that had a beautiful, spontaneously rich singing tone that had never been heard in the voice before and made one exclaim: "There!—there is your true voice, the real expression of yourself when the instrument is free enough to act naturally."

And that freedom was suddenly given to the larynx by the shake required to make it trill. The English call it a shake; I used to think it a crude term, but I now conclude that it very nearly describes what happens when the trill is executed, as you shall see.

I have heard some very indifferent singers who had very good trills; in fact the trill was the only good thing they did, the only time during their singing that the voice had any freedom and natural quality, and I always wondered why the singers did not imitate the tone in their trills and get the same sound and quality into the rest of their singing.

I have also heard just the reverse: singers who sang very well until they attempted to trill, and then the voice would be squeezed up into the back of the throat and a silly little gurgle would be heard, more unnatural and more ridiculous than would be thought possible in the voice heard just the instant before.

Mme. Melba, who was, of course, a beautiful singer, was very careful of her production; consequently there was just a wee lack of spontaneity in her sustained singing, and a consequent lack of warmth, which gave her the reputation of being a cold singer. But let her turn on a trill, and the freedom which she was bound to give the voice to make it shake, opened up a volume of brilliant color that had a richness and warmth that were electrifying. And let her turn on an avalanche of roulades, like the rapid repetition of the four note scale in the Mad scene from Lucia, and you would almost see the tones pouring out like an avalanche of crystal sounds; they sparkled with the fire in them. Believe me, there was no lack of warmth. I remember, thirty years ago, it sort of made me blink my eyes, see stars as it were. I have not had just that sensation since.

The best and loveliest trill I have ever heard was that of Selma Kurz, the Viennese prima donna, and it was celebrated.

I shall never forget her sparkle and spontaneity in Ballo in Maschera, in London, where she took the honors of the evening in a cast that contained the world's best singers: Caruso, Battistini, Destinn and Plancon. She had a slow trill; its limpid, luscious quality blessed the ear with its sweetness.

Tetrazzini's trill was very fine and brilliant on her upper notes, but her high tones were so supernaturally brilliant and superb in roundness, fullness and power that her other good qualities were rather overlooked, for they were probably the finest high tones ever heard. After seeing the other prima donnas stand like wax images for years, it certainly was a treat to see her act, and stoop to pick up her train while taking a wonderful high E natural.

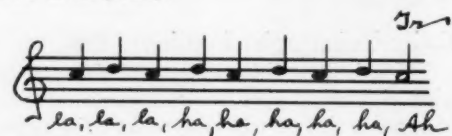
Men ought to trill as well as women, although the larger size of the male larynx makes its trill a trifle coarse in comparison.

Plancon, the great French basso, had a marvelous technic. "Prince of Vocalists," he was called, and he had a beautiful trill. I have heard a number of other men trill very well, among them the late Evan Williams, but not in public.

Just what is a trill? The answer to this question is short and concise. The trill is nothing but a very rapid, sustained stroke of the glottis. It is easy to demonstrate, but difficult to describe. It is a sharp aspirate made by closing, then suddenly opening the glottis with a gently explosive sound like the aspirate in the word, Ah-hah; or like a sustained laugh. Give a deeply sustained laugh, Ha-ha-ha-ha—ha—the slower the better, it will show you the movement.

The stroke of the glottis was used with pernicious effect some years back as a means of attack and "placing" (a word I never use) tones. It has gone out, and I hope for good. I never use the stroke of the glottis except for developing the trill, and for introducing an exaggerated sigh into a tone after it has been singing, not with the attack.

Never attack with the stroke of the glottis, but introduce it after the tone is started, as follows (the H stands for the stroke of the glottis):



(or) Ah - Hah - Hah - Hah - Hah - Hah - Hah - Hah - Ah etc

The stroke gradually becomes faster and faster until the conscious control is lost, and then it breaks into a real shake. This is for stiff voices and those who have never trilled at all. Many have a sort of a half trill, not good enough for use in public. They might start on the second line, starting on the Ah, and immediately commence doing the stroke of the glottis and break into the speedy shake as soon as possible.

Through the sustained breath the roughness of the stroke of the glottis is smoothed out, but the fullness of the tone and the individuality of the notes is preserved. The fast trill or shake is an entirely different movement to that of the slow trill made consciously, and cannot be developed from it. Many singers have spent years at the rocking motion of the slow trill, expecting it to become speedy, and

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never get a real shake at all. The slow trill cannot develop speed without a complete change of action; it is too local. But if you start the stroke of the glottis slowly on two notes, it can speed up, because there is no change of action, and as freedom and courage are acquired, self consciousness disappears and the trill is there.

Of course, the throat must be open, but let me add as a warning, not the terrible yawning position. All that can be done in the yawning position of the throat is to make hollow noises, not tones.

Open throat means breath control; for the trill, from the region of the diaphragm—the stretch will do it. Most important is the fact that the tone shall be focussed in the mask, more in the trill than usual, because then the tonal sensation will be entirely away from the throat, leaving the larynx free to oscillate sufficiently to alter the pitch a half tone or a whole tone (the control is gained by practice.)

The trill does not consist of two tones, side by side, sung and repeated rapidly in the ordinary manner. The trill is a distinct "shake" of the larynx. It is the shake which alters the pitch a whole or half tone, and a speed is attained that is much faster than any conscious control of the two notes could possibly be. The singer maintains control just as if singing one continuous note.

The impulse and the control are both below the larynx; that keeps it free from below. The tone must get away freely into the mask; that keeps it free from above and then the larynx can have a perfectly gorgeous time shaking out the tones, unimpeded in any way, and attain a mad rate of speed, rapturous and joyous in its freedom from restraint.

It is an intriguing and fascinating sensation in the throat, and the gentle massage it gives to the larynx is stimulating and healthful.

Stimulating, also, is the sense of freedom it gives to the voice and the quality of tone it reveals, and in that way it is beneficial to the voice throughout its range; for he or she who can trill well will sing better in every other way, after having heard and felt a new quality in the voice which will be carried into the sustained single tone.

Having acquired the stroke of the glottis idea (which is not new, but little known) I am sure that anybody can learn to trill, and trill well, so why not?

I have a young pupil in my studio whose trill, I think, will be famous; I hardly think there is another anywhere quite so good. Two big, luscious notes are heard, not a little quiver, and she can trill with great speed on a third maintaining those same two, big, sparkling tones. It is an experience to hear it.

Good trills are scarce in the profession at present; it seems to me there ought to be a revival. The present decadence of the trill perhaps has created a feeling of indifference about it, but let a good one come along and people will go crazy over it.

Just remember that trilling is not a painful process; there must be gaiety and enthusiasm behind it. The lugubrious singer hasn't a chance in the trilling business. You must sparkle and be a lovely woman or a genial man. Don't reverse it.

A trill in the voice means a good thrill in the audience. It should be as spontaneous as laughter—it is laughter in song, the flashing of sparkling firelight, a psychic rhythm turned loose, the conversation of mating doves.

#### Mirovitch in India

Alfred Mirovitch writes the *MUSICAL COURIER* of his trip in India, and gives his impression of the East as "Glorious tropical sunsets, weather that settles down on one like a wet blanket, one virginal garden after another, playing concert after concert with piano keys so wet that the hands will scarcely stay on them, India rice fields and happy natives singing through them; cooler nights, bad food, terrible trains, sun, temples, natives sleeping on streets, rain, full moon over arid lands, full moon over palm trees, queer hotels, surprisingly good theaters, concerts played on 'old typewriters and Ford cars,' native and English audiences screaming bravos, heat and smells, and, at last—Bombay, a real city."

In Bombay alone the artist gave eight concerts, finding the people wonderful and conditions happy. From there he went to Calcutta through Delhi, Agra and Lucknow, where the temples turned into mosques and the natives are happier and more dignified. In Calcutta he gave six concerts on a Steinway piano he referred to as "wonderful," and there he found "cooler weather with a strange touch of Indian summer in it. Palaces, forts and tombs of red sandstone, and marble and precious stones in design as pure as Greece, bazaars, silks, jewels of all colors, old embroideries thrown around and on which one walks, old brass, Buddha, Krishna, temple lamps, a fatalist and a philosopher waiting on you."

In Rangoon the pianist gave three concerts, the Governor attending two and Mr. Mirovitch receiving an ovation. In Singapore two concerts were given, after which followed Java. This last tour will end the middle of June, when the pianist will leave for South Africa playing the Malay Federated States en route. This plan brings Mr. Mirovitch back to the United States in October, where he will remain until the spring, for which time he contemplates a European trip.

#### Mabel M. Parker Pupils Broadcast

Mary Henderson Boatrite, Margaret Henderson-Riehman and Gladys Jackson Gomersoll and Ruth G. Fowler, three pupils of Mabel M. Parker, broadcasted a program from WFI on May 3. On May 14 she will present three of her younger pupils in recital at her Philadelphia studio—Jane Nicholls, aged 14, who has only studied one season but gives promise of developing a very fine voice; Christopher Heron, a nineteen year old baritone, who has a voice of fine quality and has made excellent progress in his first year of study, and Edith Green, sixteen years old, who has studied with Miss Parker for three years and already has sung in public.

#### Mark Markoff to Present Students

Mark Markoff, Russian tenor, who was formerly professor at the Imperial Conservatory of Warsaw and leading tenor of the Imperial Opera at Tiflis, and whose recent appearance as Camio with the Washington Opera Company was praised by the Washington Post and Washington Herald, will present Dora Borshaya and A. Grossman, as well as others of his students, at a recital in Carnegie Hall Chamber Music Room on May 19.

# ALEXANDER BOROVSKY

Since his English tour last December, Borovsky has been touring the continent with the same unbounded success which he commanded throughout Great Britain. The achievements of this notable pianist have been expressed in many tongues by his grateful audiences, all of whom agree that Borovsky is one of the great outstanding figures of the musical world today.

As a Bach interpreter he is considered well-nigh unequalled and the following criticisms are particularly interesting from this point of view:

"In the Toccata, Fugue and English suite by Bach, Mr. Borovsky's finest qualities of touch and tone were the means of giving us readings of quite magical clarity and perfection of form, so plastic was the phrasing and so subtly varied the rhythm."—*Daily Telegraph*, London.

"No pianist we know has so thoroughly convinced us of his intimacy with Bach, and the perfect ability to realize his musical dreams . . . as has Borovsky."—*Glasgow Evening News*.

"Borovsky, absolute monarch of the keyboard, interpreted Bach's works with rich dynamics, plastic touch and the synthesis of objectiveness and personal expression so necessary for Bach, yet so seldom achieved."—*Deutsche Allgemeine Zeitung*, Berlin.

"Complete technical ease, a fine sense of design and the power to bring out all there is in music of different styles."—*Sunday Times*, London.

"He is a pianist of the highest class whose performances even in these days of super-pianism stand out well. . . . He is a great artist."—*Westminster Gazette*, London.

"The marvelous clarity and musical intensity of his Bach renditions stamp Borovsky as one of the greatest masters of the piano."—*Berliner Tageblatt*.

"The concert was a magnificent revelation of Borovsky's abilities. Technical accuracy with him has become perfection but nevertheless it is not forced into the foreground. The way in which Borovsky construes Bach's preludes and fugues is artistry in its final musical expression, is completion of artistic form."—*Signale*, Berlin.

" . . . He then played Bach. In this he is without an equal."—*Courrier Musical*, Paris.

"His interpretation always bears a thoroughly personal character vital, rich in expression and in powerful sonority."—*Excelsior*, Paris.

"Borovsky assembles within himself diverse qualities: fantasy, a vast capacity for passion, remarkable agility, robustness, impetuosity, grace, amiability and sweet emotional strains. He is a pianist whose like we have only heard before in Arthur Rubinstein and our own Carlo Zecchi. And Zecchi, himself one of the audience, applauded vociferously recognizing in Borovsky a true brother in his great art."—*Tribuna*, Rome.



## FOREIGN NEWS IN BRIEF

## MAX VON SCHILLINGS TO CONDUCT IN ZOPOT

BERLIN.—Max von Schillings will conduct a number of performances of *Götterdämmerung* this summer in Zopot, one of Germany's most fashionable seaside resorts. T.

## FRANZ WERFEL "REWRITING" ANOTHER VERDI OPERA

BERLIN.—Franz Werfel, whose new story for Verdi's *La Forza del Destino* is being played all over central Europe, is now busy on a libretto for another Verdi opera, *Simone Boccanegra*, which will be produced shortly. T.

## HEINZ UNGER TO CONDUCT INTERESTING CONCERT SERIES

BERLIN.—The Society of the Friends of Music has announced an interesting cycle of six concerts to be conducted next season by Dr. Heinz Unger, who brought this season's series to such a successful close. The new series promises such interesting soloists as Maria Olszewska, Sigrid Onegin, Jacques Urlus, Moriz Rosenthal and others. Three premieres are also promised, namely a prelude and fugue by Brahm, the Scythian Suite by Prokofiev, and a violin concerto by Kurt Weill. T.

## LUCILLE CHALFANT TO GIVE PARIS RECITAL

PARIS.—Lucille Chalfant, American coloratura soprano, will give a recital in Paris on May 20, at the Salle des Agriculteurs. Miss Chalfant, who scored such a success at the Opéra Royal in Liège last year, has spent the winter touring America. N. de B.

## TEATRO LA QUIRINETTA HAS BRILLIANT INAUGURATION

ROME.—The new Teatro La Quirinetta was brilliantly inaugurated with a performance of Pietro Mascagni's *Zanetto* conducted by the composer. The program also included Pergolesi's *Livietta e Tracollo* and Adriano Lualdi's *Arlecchino's Furies*, also conducted by the composer. The theater is to be used for the revival of old Italian comic operas as well as the production of new ones. D. P.

## SZIGETI CREATES SENSATION IN BUDAPEST

BUDAPEST.—The three recent appearances here of Joseph Szigeti were nothing short of sensational. A concert with orchestra, a sonata recital with Béla Bartók, and a solo recital called forth praise and enthusiasm that is almost unprecedented here. He has been hailed as "the greatest Hungarian violinist" and as the only violinist who can stand comparison with Huberman, the Hungarian idol. T.

## ITALIAN OPERA INSTEAD OF FESTIVAL FOR ZÜRICH

ZÜRICH.—There will be no music festival in Zürich this year, but there will be an Italian opera season, with first class visiting artists, from June 10-15. Turandot, with the entire ensemble and properties from the Scala, is to be the feature of the week. Other operas will be Lucia, Sonnambula, Traviata and Madame Butterfly. J. K.

## BEETHOVEN CELEBRATION IN ZÜRICH

ZÜRICH.—Zürich is doing its part to celebrate Beethoven, and the Tonhalle Orchestra, under Volkmar Andreae, is giving the nine symphonies and the *Missa Solemnis*. Incidentally, the same ensemble, which includes the Zürich Chorus with Peltenberg, Durigo, Tulder and Löffel as soloists, will give the *Missa* at the Scala in Milan. The concerts are playing to sold-out houses. The Tonhalle Quartet is also performing all of Beethoven's string quartets. J. K.

## IRINA—THE "NEW" LEO FALL OPERETTA

VIENNA.—The last and most important in the series of posthumous Leo Fall operettas will be *Irina*, which has just been acquired for first production anywhere at Vienna. At the time of Fall's death, four numbers of the score were complete, the others merely drafted. The book is by Willner and Reichart, and the title heroine is a Russian aristocratic lady. P. B.

## KORNGOLD AND THE JOHANN STRAUSS RENAISSANCE

VIENNA.—Having achieved much success with his modernization of several nearly forgotten operettas by Johann Strauss, Erich Korngold is continuing his efforts for a Johann Strauss renaissance. The next work to be redressed by him is *Cagliostro*. The Bürger Theater of Vienna has acquired the new Korngold version and will shortly produce it with Korngold at the desk. P. B.

## OSCAR STRAUSS' SON ALSO A COMPOSER.

VIENNA.—Erwin Strauss, son of Oscar, is carrying on the traditions of the family. A revue, for which he wrote the greater part of the music, is now running at the Kammeroper Theater. P. B.

## LEO BLECH FOR STOCKHOLM

BERLIN.—Leo Blech, conductor of the Berlin Staatsoper, has just closed his series of guest performances at the Royal Opera in Stockholm with such success that he has been engaged for the next two seasons. T.

## A WEBER "WORLD PREMIERE"

BERLIN.—A "new" mass by Carl Maria von Weber has been performed in the Catholic Church—formerly court

church—in Dresden, by Karl Pembauer. The work, written in the composer's youth, when he was still a pupil of Michael Haydn, was dedicated to the Archbishop, Count of Colloredo, and has never before been sung. T.

## ALBERT SPALDING REVISITS COPENHAGEN

COPENHAGEN.—Albert Spalding, who gave his last concert in Copenhagen fifteen years ago, has visited us once more, and achieved great success as soloist at the popular Sunday Palace Concert. The program of his own recital a few days later included César Franck and modern French and Spanish composers. The audience was vociferous in its appreciation. F. C.

## HAMBURG

(Continued from page 7)

and it is under his baton that Vladimir Horowitz played Rachmaninoff's D minor concerto with a display of Slavic temperament such as surely has never been witnessed here before.

The forerunners of the Beethoven celebration proper, which will be held in May, under Dr. Muck, include a monumental performance of the *Missa Solemnis* by Eugen Papst, of the Septet under H. Bandler, and a woodwind concert in which that fine hornist, A. Döschner, played the master's opus 17, and H. Brinckmann the rarely heard flute sonata.

## FURTWÄNGLER Caters to the Elite

Wilhelm Furtwängler's concerts with the Berlin Philharmonic are still considered the most important musical events by a certain class of society. For the general public their importance lies in Furtwängler's grandiose performances of Beethoven.

The meeting of the Tone and Color Congress, which has been held here, has led to the founding of a permanent society for the study of this subject. Alexander Laszlo, whose

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research up to now has produced the greatest results, has had to yield the palm to another pioneer, Mask-Hirschfeld by name.

Among the visiting artists the two pianists Jan Smeterlin and William Murdoch have aroused the greatest interest. E. W. M.

## Ethel Watson Usher Accompanist for D'Astoria

Ethel Watson Usher, organist, pianist and teacher, has been appearing as concert accompanist to Suzanne D'Astoria during her sojourn in this country. She accompanied her at the big French and Polish concert at the Cort Theater in New York on February 27. The following day she appeared in Kingston, N. Y., at a concert given by the Schubert Choral Club, conducted by Virginia LosKamp, at which Mlle. D'Astoria was the assisting artist, singing interesting Polish songs, in native costume, and sung for the first time in America. Other appearances with Mlle. D'Astoria in New York included a recital at the Salmgundi Club, an engagement at the Lyceum Club, and a recital before the Monday Night Club of the Fifth Avenue Presbyterian Church. She also accompanied the soprano at the Waldorf-Astoria (before the American Women's Association), at the Pleiades Club and at the Bohemian Club. Additional recent and forthcoming appearances with Mlle. D'Astoria include a recital in Washington, D. C.; an engagement before the Polish Club, New York, and a concert in Chicago. Mlle. D'Astoria is leading coloratura prima donna at the Monte Carlo Grand Opera, France.

Another artist whom Miss Usher accompanied recently is La Grange Beattie, an artist pupil from the LosKamp-

Usher Studios, having played for him at the Masonic Temple, Brooklyn; at the Quota Club, Town Hall, New York, and at a recital at the Hotel McAlpin given by the American Women's Club. Miss Usher accompanied Charlotte McMahon, also an artist pupil of the LosKamp-Usher Studios, in a joint recital with Kathryn Platt Gunn, violinist, at the Sixth Avenue M. E. Church, Brooklyn. She was at the piano for Helen Dyer Paine, well known and popular diseuse, when she appeared at the Altruist Club at the Waldorf-Astoria and in the ball room of the Pennsylvania Hotel at the last program of the season given for the Staff of the American Women's Association.

A new departure at the New York studios of Virginia LosKamp and Miss Usher is the organizing of a choral club to be known as the Matinata Choral Club. The club made a successful debut at the Women's University Club on March 29, at which time a splendid program was rendered, assisted by Lillie Herrmann, Charlotte McMahon and Charles Balling. The second musicale and dance will take place at the Women's University Club on May 20.

## Appearances of Klibansky Singers

Artist pupils from the New York studio of Sergei Klibansky are fulfilling numerous engagements. Ruth Thomas appeared in Boston recently as Mabel in *The Pirates of Penzance* and was well received. Vivian Hart, who has just returned from her tour with the Shubert production of *The Great Boy*, has been engaged to sing the leading role in Gilbert and Sullivan's *Patience*, which will open shortly in New York. Reginald Pasch appeared in New York during the week of April 24 in the production of *Blossom Time* at the Shubert Riviera Theater, and Aimee Punshon, who sang at the lecture recitals of Herman Eckstein, has been reengaged for several other concerts. Mr. Klibansky gave a successful recital with singers from his studio at the Auditorium of the Y. M. C. A. on April 14, those appearing being Louise Smith, Anne Elliott, Tristan Wolf and Paul Simmons. Mr. Klibansky arranged a recital over Station WGL on May 3 at which a number of artists from his studio sang. Tristan Wolf was engaged to sing at the Tremont Theater in New York, beginning April 30. Anne Weil sang in a concert at the McMillin Theater; Anne Elliott gave a program over WGBS on the afternoon of April 27, and that evening was heard in a costume recital at the Y. M. C. A. Auditorium. Other pupils of Klibansky are Edwin Bidwell, who is singing in Boston in the *Vagabond King*; Marybeth Conoly, who is appearing in Philadelphia in *Maryland*, and Ruth Witmer, who is cast in *Hit the Deck* in New York. Mr. Klibansky again held classes in Boston on April 30.

## Choral Club of Hartford Celebrates Twentieth Anniversary

Columns and columns of space were devoted by the Hartford Daily Times to commenting on the twentieth anniversary of the Choral Club of Hartford. This club was organized on June 3, 1907, by twenty-five men, and since that time its membership has been recruited from among the best male singers of Hartford and surrounding towns. An extensive repertory has been built up, the club library, costing \$4,000, being considered one of the finest of its kind in the country. In commenting on Mr. Baldwin's connection with the club, the Hartford Daily Times stated: "The conductor has been Ralph Lyman Baldwin, Bachelor of Music, supervisor of music in Hartford schools, organist, composer, music editor, director, and friend to every man in the club. Mr. Baldwin's connection with the club, for which he planned and worked long in advance of its organization, has been so much a part of the character of the man, that in considering the club as a whole, it is difficult fully to appraise the value and importance of his contribution to its life, character, work and success." The anniversary celebration was held on April 22 in Foot Guard Hall, when an excellent program was given under Mr. Baldwin's direction.

## MacCue-Bilotti Joint Recital

Beatrice MacCue, contralto, who recently left America for her European tour of several months, is at present in Paris where she has just given two recitals, one of which was at the United Students and Artists Club, and the other at the Students Atelier Reunion. As always, she presented delightful programs which were thoroughly enjoyed. Anton Bilotti, pianist, who is also giving recitals in Europe, was the assisting artist. Again he upheld the fine impression he has made everywhere as a pianist of considerable talent and ability. Brilliance, fine tone, warmth, and technical ability are outstanding features of his playing. He, too, was heartily received. Rock Ferris proved to be a capable accompanist.

## Cincinnati Orchestra Bookings

The Metropolitan Musical Bureau has arranged with the Cincinnati Symphony Orchestra for three soloists next year as follows: Pablo Casals, January 20-21; Ossip Gabrilowitsch, January 27-28 and Jacques Thibaud, March 23-24.



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## DETROIT, MICH.

DETROIT, MICH.—At Orchestra Hall, the Detroit Symphony Orchestra gave its fifteenth pair of subscription concerts with Cecilia Hansen, violinist, as soloist. She played Saint-Saens' third concerto in B minor, op. 61, in her usual straightforward, sane manner. The beautiful clarity of her tone, her perfect intonation and intelligent comprehension of the composer's intent made her playing delightfully satisfactory. She was recalled many times and generously gave two encores. The purely orchestral numbers were the symphonic poem, Vltava, Smetana; Haydn's C major symphony, No. 97; and Francesca da Rimini by Tchaikowsky. The orchestra, under the baton of Gabrilowitsch, gave a fine rendition of all these numbers.

The sixteenth and closing pair of concerts given by the Detroit Symphony Orchestra presented Mr. Gabrilowitsch in the dual role of pianist and conductor. The program was a most satisfying one and the audience lost no opportunity to manifest its unqualified approval. Two purely orchestral numbers were offered: the Overture to Rosamunde, Schubert, and Les Preludes, Liszt, the latter given with thrilling climaxes. Brahms' second concerto in B flat major, op. 83, was the middle number, with Mr. Gabrilowitsch at the piano and Victor Kolar conducting. It is always an artistic delight to hear Mr. Gabrilowitsch at the piano. His poetic insight made the andante very lovely, while the delicate tonal tracery in the final movement was beautiful to hear. Mr. Kolar gave most sympathetic support. Thus ended the thirteenth season of the Detroit Orchestra, probably one of the most successful in its history.

The twenty-second "pop" concert, given at Orchestra Hall and conducted by Victor Kolar, presented the Triumphant March from Sigurd Jorsalfar, Grieg; Prelude and Love Death from Wagner's Tristan and Isolde; Kammerlied, Ostrow, Rubinstein; and Scenes Neapolitaines, Massenet, J. Gornier, violinist; J. Wummer, flutist, and Djina Ostrowska, harpist, played a trio of three movements, Impromptu, Serenade, and Divertissement, by Goossens. Stefan Kozakewich, a local baritone, sang The Siege of Kazan and The Song of the Flea, Moussorgsky, and Fin ch' an dal vino from Don Juan, Mozart. Both the trio and the soloist evoked much enthusiasm while Mr. Kolar was also heartily acclaimed.

The twenty-third "pop" concert was heard with Chandler Goldthwaite, organist, as soloist. He played with the orchestra Boellmann's Fantaisie Dialogues, and also a group of two solos for the organ, Prelude, Samazeuilh, and Scherzo, from the fourth symphony, Widor. His playing is quite individual and his numbers called forth the resources of the organ in a manner to bring him enthusiastic response. John Wummer, first flutist of the orchestra, played an obbligate for three movements of the Bach suite in B minor, demonstrating his virtuosity in an unmistakable manner. The orchestral numbers were a symphonic poem, The Song of Chibiabos, Busch; suite Algerienne, op. 60, Saint-Saens; Souvenir and Cannibal Dance, Victor Herbert; and 1812 Overture, Tchaikowsky, to which the organ added its accompaniment to the orchestra.

The twenty-fourth and closing program was presented Easter Sunday and was in the nature of a request program, opening with Rossini's overture to The Barber of Seville. Then followed the Largo from the New World Symphony, Dvorak; Whispering of Flowers, Von Blon; Dance of the Flutes from the Nutcracker Suite, Tchaikowsky; the Ride of the Valkyries, Wagner; Incidental Music for Henry VIII, Saint-Saens; Caucasian Sketches, Ippolitov-Ivanov and Strauss' The Beautiful Blue Danube. A wealth of floral tributes were presented Mr. Kolar, and when he had the orchestra rise to share in the ovation, he was motioned from the platform while Mr. Scholnik seized the baton and conducted the orchestra through Mr. Kolar's Belle Isle March. It was a happy ending and a fitting tribute to the associate conductor who does his share of the work so efficiently.

The closing concert of the Detroit String Quartet was given at the Players' Playhouse, which cozy auditorium lends itself admirably to intimate music. Mr. Gabrilowitsch was the assisting artist. The program opened with the Beethoven trio for piano, violin and cello, op. 1, No. 1, played by Mr. Gabrilowitsch, Mr. Scholnik and Mr. Miquelle. The Schumann quartet in A major, op. 41, No. 3, followed and the program closed with the Brahms quartet for piano, violin, viola and cello, played by Mrs. Gabrilowitsch, Mrs. Scholnik, Mr. Coffey and Mr. Miquelle, a lovely number, beautifully played. The Schumann quartet for some reason made the least appeal to the audience, but the other numbers were all that could be desired.

Guy C. Filkins, guest organist, gave a program at the Hill Auditorium, Ann Arbor, receiving splendid encomiums from audience and press for his expert handling of the instrument, his fine technique, and artistic interpretations. Mr. Filkins is a serious and earnest young artist and this recognition of his worth is most gratifying. J. M. S.

## Pettis Features American Works

Ashley Pettis, pianist, has had a busy season of concertizing and teaching. His tour of the south, where he played in Tennessee, Oklahoma and Texas, brought high praise, both from critics and public. Among his engagements was an appearance at Ft. Worth, Tex., under the management of Mrs. John F. Lyons. The American compositions featured were Sonata Eroica (MacDowell), Dusk on a Texas Prairie (Van Katwijk), Chinese Sketch (Eichheim), and March Carillon (Dr. Hanson). Mr. Pettis has been engaged for the summer session of the Eastman School of Music of the University of Rochester during June and July. August and September will be spent in Europe. Due to Mr. Pettis' teaching at the Eastman School of Music, where he is artist-teacher, his tours will be limited to the months of December and February, which have been practically booked for next season. He is under the personal direction of Milton J. Brown, New York City.

## Fiqué Musical Institute Recital

Five piano and four vocal groups made up the program for the Fiqué Musical Institute recital of April 29, all the pianist being pupils of Carl Fiqué, while the singers study with Katharine Noack-Fiqué, the latter also playing all accompaniments. Such composers as Beethoven, Mozart, Von Weber, Godard and others were in the pianists' list, together with Carl Fiqué's Album Leaf, while the singers' efforts were displayed in arias and songs by Donizetti, Godard,

Cowen, Massenet, Verdi, Schubert, Thomas, and the Americans Rogers, DeKoven, Nevin, John P. Scott and Stern. A large audience attended and applauded this, the 167th musicale, in which the participants were Ruth Sattler, Kathryn Swatridge, Ruth Swayer, Eleanor Friese, Mitzi Welker, Kenneth Forbes, Barbara Eckels, Florence M. Groves and Millicent Jeffrey.

## Herman Devries Congratulates Harold Henry

Previous to his long sojourn in Europe, during which he appeared in almost every important music center—everywhere winning the warmest praise—Harold Henry, American pianist, had been very popular in Chicago with both the public and the critics. On February 20, Mr. Henry gave his first recital in that city in a little over six years. Concerning this event Herman Devries wrote in The Chicago Evening American: "After hearing Mr. Henry in the Chopin fantasia, op. 49, and the Cesar Franck prelude, chorale and fugue, it was easy to congratulate him. When last heard in this city he excelled in music requiring delicacy of touch, elegance and charm, but today his tone has gained in resonance, virility and power, in brilliance and fullness."

## Chalfant Substitutes for Mary Lewis

Lucille Chalfant, coloratura soprano, postponed her trip abroad for one week so that she could take the place of Mary Lewis at the three day music festival in Spartanburg, S. C. Mme. Chalfant was originally scheduled to sail on May 4, the day following her appearance at the Newark Music Festival.

tival. Instead she sailed on the Aquitania, May 11, to fill operatic engagements in Belgium. She will return to this country in the early fall, when an extended concert tour will be awaiting her.

## Edith Mason Broadcasts Howdy Do Miss Springtime

Edith Mason, Chicago Opera soprano was one of the feature artists on a recent Atwater Kent radio hour, and gave a program of songs that was commented upon everywhere as one of the most beautiful ever heard in the series. Among her American songs was the little Negro number, Howdy Do Miss Springtime, by David W. Guion. This is the second time that this popular concert song has been heard over the Atwater Kent series; the first time, it was sung by Mabel Garrison, American soprano, who was among the first artists to introduce the song in public and has kept it on her program ever since.

## Isabel Richardson Molter's Busy Season

Isabel Richardson Molter, American soprano, has been enjoying a busy and successful season. Her most recent dates were in Chicago, April 24, 26, 28 and 29, when she appeared in the role of Beauty in Lester's Everyman. On May 20 she will give a recital at Rogers Park Woman's Club, and will close her season on June 8, as soloist at the festival of the United Singers of Hudson County, in Jersey City, N. J.

## PHILADELPHIA PRAISES DALE

(Soloist with Mendelssohn Club, April 21)



## ENQUIRER

Miss Dale has a voice that is fine and full, colorful and commanding, and is employed with conspicuous artistry. She is preeminently a lieder singer. She was especially charming in Schumann and Brahms, and also has a feeling for quaint humor and plaintive whimsicality, her singing of the negro melody "Water Boy," being highly successful.

## PUBLIC LEDGER

The soloist was Esther Dale, who sang the very difficult aria "Lusinghe piu care" of Handel at her first appearance, a group of German lieder at the second, and four songs in English at the third. Her voice is excellent in quality, besides which she has perfect intonation and admirable enunciation. Miss Dale was very cordially received and had to respond with several encores.

## BULLETIN

Dale's voice was used effectively in songs covering a wide range both as to mood and technical requirements. Her singing of the Handel aria was marked by fine control in the ornamental passages, and she was successful in bringing out the values of Brahms and Schumann. She was repeatedly encored.

## RECORD

Miss Dale has a charming manner, an unusually clear enunciation and a voice of sweetness and power. Her singing is always effective and enjoyable.

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## NORTH CAROLINA STATE MUSIC CONVENTION

Mrs. A. P. Noell of Greensboro, N. C., Editor of the Euterpe Music Club, writes of the North Carolina State Music Convention as follows:

"America to be made the musical center of the world is not the task but the priceless privilege of the National Federation of Music Clubs. The essentials for this ambitious goal are already our proud possession: great talent, wide culture, vast wealth, clear vision of music's power and possibilities, and readiness to enlist in service of achievement by the wonderfully laid plans of the national organization. Never before was there such a realization of the opportunity, such imperatively inspiring impetus to carry on, such an optimistic outlook, as were had at the convention of the North Carolina Federation of Music Clubs held last week in High Point, N. C.

"Manifest were the factors of this outstanding event: Mrs. Edgar Stillman Kelley, national president, not only made her masterful address so inspiring with the great plans for the Chicago biennial, but one so replete with helpful suggestions in all the various departments of music. Her magnetic personality and her eminent fitness for her high office won universal loyalty.

"The wife of America's greatest composer, Mrs. Edward MacDowell received a deserved ovation not only for bearing the name of the immortal poet-musician but also for her own distinguished career as a great pianist and as the chief factor in making the Peterboro Colony possible as a retreat for creative artists. Generously, Mrs. MacDowell responded to requests for her marvelous playing of MacDowell's compositions and her own inspiring words.

"The convention was honored also by the presence of Mr. and Mrs. Crosby Adams, of Montreat, N. C. In all her eagerly awaited messages Mrs. Adams brought a wealth of varied helpfulness as only one is able to bring who is eminent as composer, pianist, organist, critic, teacher and editor. Since there is such awakened enthusiasm in young artists, the address of Harold Milligan of New York City, director of the Music League of America, was attended with deep interest as he revealed the great work the National Music League is doing to help young American artists find their rightful places in the professional world.

"Our North Carolina president, Mrs. W. A. Harper, made an eloquent address on Music at its Best, using the divisions, 'Creative, Joy Producing, Interpretive, and From the Standpoint of Teaching.' Mrs. Harper's deep convictions of Music's potency in each proving her listeners were likewise appreciative of this manifold art—Music. That the two years administration of Mrs. Harper as State President of Music Clubs has shown splendid progress in every way was proven by the warm appreciation shown by her reelection to her honored office and by the ready response to all her recommendations concerning the musical activities.

"Hearing what other states are accomplishing brings in helpful ideas, so the South Carolina president and the Virginia president were listened to with pleasure.

"Mrs. J. Norman Wills, honorary president of the North Carolina Federation of Music Clubs, and state chairman of Junior Work, made Junior Day a proof that the young talent is abundant and that the future of musical America depends on encouragement and development of this material so worthwhile. In its entirety, her program was a marked success. As president of the South Atlantic District, Mrs. Cora Cox Lucas brought happy greetings from South Carolina, Georgia and Florida, broadening in the vision of worthwhile endeavor and giving that helpfulness that comes from another's point of view. The music interspersed throughout the convention was of a high standard. The well trained choral groups made a truly 'Singing Convention,' as excellent work was done by the Winston-Salem choral group, the Choral Club of Statesville, the High Point Choral Club, the choral group of the Euterpe Club of Greensboro, the Charlotte Treble Club, and the choral group of Elon College. Varied was all the splendid music. The solo artists in singing were Edith Moore, Mrs. D. H. Williams of Gastonia, Florence Fisher (of Elon College), Mrs. Thos. F. Opie, (Burlington, singing one of her own compositions), Mrs. W. W. Stancill (Raleigh), Mrs. Huff (Charlotte), Mrs. William Spicer (Goldsboro), Mrs. Waldo H. Boone (Durham) and Mrs. Roberson (Red Springs) were violinists. A duet was sung by Mrs. Henry Ware (Greensboro) and Florence Fisher (Elon College). Prof. C. James Velie (Elon College) was accompanist for the convention and ably supported the soloists. The Pfohlf family of Winston-Salem, consisting of Mr. and Mrs. J. Kenneth Pfohlf and their six children, gave a group of orchestral numbers, proving most delightfully what music means in the home as the great tie-binding, uplifting and joygiving. The musicians chosen for the convention were selected because of their high standard of musicianship and they ably pleased a discriminating assembly.

"An organ recital was given by Geo. M. Thompson, Mus. Bac., Mus. M., head of the Organ Department of the North Carolina College for Women, dean of the North Carolina Chapter American Guild of Organists. Mr. Thompson was assisted by Miss Fisher, soprano of Elon College. Arthur Kraft's vocal recital and Helen Pugh's piano recital were also outstanding events in the finely planned convention.

"The hospitality of the hostess clubs, the Music Art Club and the Music Literature Department of the Woman's Club of High Point, of the Rotarians in tendering such delightful luncheons, and to the hosts of High Point citizens who provided automobiles and made every moment of the time a genuine welcome, all made the city a most happily chosen one. Mrs. C. F. Tomlinson's luncheon given the executive board and the distinguished visitors, also the teas given by Mrs. H. T. Hudson and at the High Point College were charming affairs. Mrs. Chas. Van Noppen, president of the Euterpe Club of Greensboro, presented the convention a handsome banner from her club, to be used by the North Carolina delegation at the Chicago Biennial."

## A Brown Bird Singing Proves Popular

One of the successful songs which has lasted a great deal longer than most popular numbers is Haydn Wood's A Brown Bird Singing. This song was published by Chapell-Harms in 1922, or five years ago, and, as all lovers of



*"She has a lyric soprano voice of great natural beauty. Her singing is musical and pleasing."*

The Boston Globe said the above about Mary Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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popular songs know, very few of the publications of five years ago are now ever heard of. Most of them are as dead as if they had never been written; some of them even had a big sale for the moment, but lacked the peculiar sort of vitality which serves to give such music even comparative durability. Mr. Wood appears to have the talent to write songs of that caliber. His *Roses of Picardy* is becoming more and more familiar every day, and this little song, *A Brown Bird Singing*, seems likely to rival *Picardy* in lasting success. All this only goes to show that the public knows a good thing when it hears it and keeps on demanding it year after year. A few similar cases come to mind: *De Koven's Oh Promise Me*, *Nevin's Rosary*, *Cadman's At Dawning*—it is not necessary to extend the list. *A Brown Bird Singing* evidently belongs to this class. John McCormack not only sings it at his concerts, but also has made a fine record of it for Victor.

## Bachaus Triumphs in Vienna

When Wilhelm Bachaus returned to Vienna recently, he was acclaimed as few artists have been acclaimed in the city of Beethoven. What the public expressed by its ovations, the press re-echoed the next day. The most remarkable of these echoes, perhaps, was the following tribute which the dean of Viennese critics, Dr. Julius Korngold, paid to the artist in the Vienna Free Press:

"An unofficial gala performance: Wilhelm Bachaus and the Philharmonic united in Beethoven's E flat major concerto. It should have formed the center of the official Beethoven celebrations. Bachaus, today perhaps Germany's leading pianist, is said to have placed himself at the disposal of the powers that be, but . . . The artist took his revenge by emphasizing the personal note. Naturally only in his playing, which was quite exceptional and which ranks

with the most celebrated interpretations of this concerto. Bachaus, as we know, has had to suffer for the perfection, the incredible facility and smoothness of his art, and the external calm he displays despite all inward emotion. . . . When Bachaus plays the soulful adagio of the E flat major concerto he certainly does not ostentatiously stress its emotional side, yet his perfect musical expressiveness emits a beauty that would be unable to stir us, were it not, in itself, a part of his emotions. The severe rhythm of his playing and contrasted dynamics bring him close to Beethoven. . . . How clearly he phrases and elucidates the first movement, decisive and virile in the passages, with a crystalline mastery of the intricate counter melodies by his fabulously flexible left hand! How poetically he prepares the entrance of the rondo theme in order to clutch it—a dangerous rock even for the greatest of artists—in a truly leonine grasp! A many-hued touch is part of his technic, so expressive of beauty and concentrated will-power. Bells, large and small, sing and reverberate in these piano tones. . . . An exceptional success followed this exceptional performance; the audience appointed the artist their Austrian chamber virtuoso, though he, who for years past has been the chamber virtuoso of the world, hardly needs this award."

## N. Y. University Students at Wanamaker's

Students of the music department of the New York University had an opportunity to display their skill in composition at the Wanamaker Auditorium on April 29. The music was performed by Chrystal Waters, soprano; Raymond Rogers, organist; Charles Haubiel, pianist; Carl Weinrich, organist, and a string orchestra under the direction of Albert Stoessel. Five composers were represented on the program: Raymond Rogers, with *Variations and Fugue* for Organ and *Passacaglia* for piano solo, works of traditional style and showing most excellent rounding in the classic mode; Dorothea Nolte, with two very modernistic Impromptus for voice and piano to poems by Oscar Wilde and two equally modernistic Episodes for string orchestra and percussion; Carl Weinrich, with a *Siciliano* and *Allemande* for piano solo and *Variations and Fugue* and *Gigue* for organ; Samuel R. Eves, with two Images for voice, celesta and strings, and Gertrude Price with *Musical Caricatures* for string orchestra and percussion, being an exaggerated impression of a group meeting in New York. As a preface to this last piece Mr. Stoessel explained that the program notes for it were received too late to be included on the program.

A vast development has taken place in scholastic ideas as to musical education. It has been a very few years since a recital of student composers was a dry-as-dust affair, all originality and individuality having been carefully crushed out of the composers by their mentors. There was nothing of the sort in the recital under review. Mr. Stoessel's pupils are obviously encouraged to go their own way and they certainly do it with a vengeance. That they have been in regular attendance at the concerts of the League of Composers, the International Composers' Guild, Pro Musica and the Philadelphia Orchestra when it indulges in Varese, is evident. It might now be well for them to read the editorials which appeared in the issues of the MUSICAL COURIER of March 24 and March 31 on pages thirty-two and twenty-eight respectively.

## Elsie Hankins in Recital

Elsie Lovell Hankins, contralto, who has been studying with Ada Soder-Hueck, gave a recital recently at which she sang selections by Bach, Handel, Wolf, Brahms, Chausson, Staub, Ferrari, Chabrier, Rachmaninoff, Curran, Carpenter, Eden, Van Rennes and Rogers. Commenting on the singing of Mrs. Hankins, one of the dailies stated: "Her voice is a real contralto of the most pleasing type; it is mellow, carries well, and has a very good habit of keeping in the middle of the note. . . . She used it naturally and with no sign of affectation. . . . In short, she had good taste, good judgment, good musical sense, so she gave an unusual recital. . . . Her diction was excellent and pronounced her German like a Prussian aristocrat."

## Bertha Foster in Charge of Program

At the dedication of the Memorial Community Home at Penney Farms, Green Cove Springs, Fla., which took place April 23, 24, and 25, many people of national importance were gathered. The music for the occasion was in charge of Bertha Foster, director of the Miami Conservatory of the University of Miami. Miss Foster gave the organ recital dedicating the new Aeolian organ and was assisted by Helen Penney, violinist. The vocal music for the three days' services was furnished by a quartet composed of Helen Flanagan, soprano, and Fred Hufsmith, tenor, both from Miami; Grace Holt, contralto, and Joel Lay, baritone, from Jacksonville.



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"He surpassed any of his past performances here in the beauty and warmth of tone, the certainty and ease of vocalization and the subtle and dramatic interpretation given many of his songs."—The San Antonio Daily Express, of November 21, 1926, commented during the first of two Texas tours this season.



Photo by Apeda, N. Y.

On April 15, the Metropolitan Opera Tenor sang in the same city in Dubois's *Seven Last Words of Christ*.

May 1st, Soloist, Mecca Temple, N. Y., with Max Jacobs' Symphony Orchestra.

# RAFAELO DIAZ

—Recently Opened Second Tour of California Within a Year in San Diego on May 8-9 in Haydn's *Creation*—May 27, He Will Sing Hadley's *Ode to Music* in Los Angeles, Appearing in Cleveland on June 27.

## WHAT THE PALM BEACH CRITICS SAID OF HIS ANNUAL RECITALS THERE:

Rafaelo Diaz thoroughly delighted the smart gathering of winter colonists with his glorious voice in the lovely song recital given in Mrs. Robert C. Black's home. Throughout the recital Mr. Diaz's genial personality shone through, captivating his hearers with each new rendition, giving each song a bit of himself.—*Palm Beach Daily News*, Feb. 19, '27.

A glorious voice. His phrasing was most artistic, while his high notes were remarkably beautiful and clear and his dramatic rendition of the aria was notably fine, while all through the program the good taste he displayed and the artistry of his interpretations were supreme.—*Palm Beach Post*.

## BOSTON:

Mr. Diaz sang intelligently, with good diction and agreeable quality of tone.—*Boston Globe*, Jan. 2, 1927.

Were there no other reasons, Mr. Diaz deserves the thanks of all concert-goers for the admirable clarity of his diction. In other respects he is forthright, a polished singer according to his training. He possesses a keen sense of dramatic values.—*Boston Transcript*.

He revealed himself as the possessor of a voice of unusual attractiveness, managed with skill and clarity.—His enunciation is sharply chiselled, and he sings with warmth and expressiveness.—*Christian Science Monitor*, Jan. 12, 1927.

## COMMENTS FROM TEXAS:

Sang his way into the hearts of a distinguished audience, with his power of sympathetic understanding and voice of surpassing

loveliness.—*Dallas Daily Times*, November 30, 1926.

His unique voice and vivacious hearty style stirred them to a lusty expression of appreciation.—*Dallas Morning News*.

As the program revealed more and more of the mellow quality of his voice, and his finished artistry, the San Antonio pride in this voice could be readily understood and shared.—*San Antonio Light*, November 21, 1926.

## NEW YORK:

Mr. Diaz thrilled his hearers anew as he graciously gave of his abundant talent.—*New York Times*, March 12, 1927.

Words of commendation must also go to Rafaelo Diaz, who made his first appearance here in some time. Singing the role of Tybalt this tenor at times threatened to gain the principal male honors of the evening.—*Brooklyn Times*, Feb. 9, 1927.

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## CINCINNATI FESTIVAL

Continued from page 5

as if never before was there such perfect singing from these two groups of choristers. The chorus is like a symphony orchestra, a delicately attuned instrument upon which the conductor plays at will, the group responding as a whole to his every wish, resulting in perfectly balanced harmonies and exquisitely fine shadings. The members of the Cincinnati Symphony Orchestra, who found themselves again under the baton of this great director, Van der Stucken, responded to him with the same enthusiasm and fervor as were shown when he was a guest conductor during the past season. Cincinnati is indeed proud and happy to claim this distinguished musician as her own.

## THE SECOND NIGHT

The second evening was one of the chief events of the festival season, for it was devoted to Beethoven and was distinguished by the American debut of Lotte Leonard, noted European concert singer and interpreter of Bach and Beethoven. Enthusiastic applause greeted her and Richard Crooks, sensational young tenor who made his Cincinnati debut at this concert. Both were given ovations at the end of the evening, for they entirely captivated the huge May festival audience.

Van der Veer, whose beautiful voice and fine routine have endeared her to Cincinnati, took the place of Telva and repeated her success of Tuesday evening. Horace Stevens, Australian baritone, again thrilled the audience with his rich voice and fine interpretation. Herbert Gould, of whom Cincinnati is tremendously fond, was acclaimed upon his first appearance as a May festival soloist and added to his laurels with his singing in Fidelio. That local singers can vie with others in artistic singing was demonstrated by Russell Dunham, Albert Schmicke and Fenton C. Pugh, whose beautiful tenor should be better known outside his home town.

The singing of the chorus in the Missa Solemnis was a tribute to the rare artistry and painstaking preparation of Van der Stucken. From the most exquisite shadings to the great sonorous heights of this Beethoven opus, the work of the chorus was a triumph, revealing in all its effects the greatness of its conductor. The organ accompaniments were given dignity and impressiveness by Lillian Tyler Plogstedt, whose playing was superb.

The voice of Lotte Leonard left the audience breathless, for it is one of unusual beauty, ranging from one register to another with perfect ease and seemingly no effort. Her artistry and technic leaves nothing to be desired, and she astounded the audience by singing without the score. Mr. Crooks made a triumphal debut in the Firoteane introduction and aria of Fidelio. His voice has everything, and more,

than we had hoped for. Even superlatives are not adequate to express the unbounded enthusiasm of his hearers. Fred Patton, another Cincinnati favorite, and Mr. Stevens sang the smaller parts, while Fenton Pugh, local tenor, sang in the quartet. This Beethoven concert was doubly an "in memoriam" one, for it not only commemorated the one-hundredth anniversary of the great master's death, but the Missa Solemnis was sung as a tribute to the memory of Lawrence Maxwell, who for fifty years or more had served the May festivals as staunch supporter of Theodore Thomas, as member of the board of directors, as vice-president, and from 1905 until his death, on February 18, 1927, as president of the May Festival Association.

## RESPIGI'S LA PRIMAVERA GIVEN FIRST CINCINNATI PERFORMANCE

Perhaps one might say that the Thursday concert was the climax of the May Festival, and yet devotees of the immortal Bach might dispute this statement. In either case, the performance of this work of a modern Italian composer was marked by a brilliant success. Those who are aware of the intricacies of the score marvelled at the perfectness with which the soloists, chorus and orchestra gave it a highly artistic production and noteworthy for the interpretation given it by Dr. van der Stucken. The score is of tremendous difficulty but of transcendental beauty which could, perhaps, only have been given it by van der Stucken and his special May Festival chorus. La Primavera is a lyric poem of springtime, full of soft winds, fascinating melodies, of every bit of beauty in nature at this season of the year. The audience sat spellbound and enjoyed thoroughly this marvelous performance in which Sundelius, Crooks, Stevens, Gould and two Cincinnati singers, Mary Towsley Pfau and Idella Banker, were the soloists. While in other works, given at this season, the attention is principally centered upon the soloists, in this the whole demands attention in its entirety. Still, Richard Crooks, tenor, and Horace Stevens, baritone, carried the greater burden of song and again gave further evidence of their gifts of voice and interpretation. Herbert Gould's fine basso gave much pleasure and Marie Sundelius was excellent in the small part allotted by the composer to the soprano. Mary Towsley Pfau, whose lovely rich mezzo-contralto voice is ever a joy to hear, sang the solo of the Maiden, and Idella Banker, another Cincinnati singer, sang the part of the other Maiden beautifully.

Remembering the brilliant singing of Florence Austral, internationally famous soprano, the audience awaited the second part of Thursday's concert with bated breath. Not only was Austral scheduled to sing Brunhilde, and Crooks, the part of Siegfried, but Frederick Stock, director of the Chicago Symphony Orchestra, came down to be present at the Missa Solemnis in memory of his lifelong friend, Lawrence Maxwell, and was prevailed upon by Dr. van der Stucken

## Alexander Raab Secured by Musical Courier

Alexander Raab, eminent pianist, pedagog and guest teacher at the Chicago Musical College, has just been secured by the MUSICAL COURIER to run a department to answer questions pertaining to piano study. Mr. Raab will begin his duties with the issue of May 26. Teachers and students may address Mr. Raab at 830 Orchestra Bldg., Chicago. Mr. Raab's time is so well occupied at the Chicago Musical College, where he is one of the guest teachers, that he will only be able to answer a certain number of questions—naturally the most important each week.

to conduct the Wagnerian numbers. The audience was not disappointed but keyed to an even higher pitch, if this were possible, for Austral far surpassed all expectations, and Stock's reading of the score was a deep satisfaction, while Crooks' dramatic fervor and clear tenor was a revelation. Florence Austral has few rivals. She is one of the few singers who really prove how flawless the human voice can be. With the orchestra's matchless response to the baton of guest-conductor Stock, combining with the incomparable singing of Austral and Crooks, the third concert rose to a triumphal climax.

The fourth festival program was devoted entirely to works by Bach and served to show the versatility of the great master. Transcendental beauty majestic and impressive, lilting rhythms, buoyant and exhilarating, all forms of the happiest moods of music, are to be found in Bach and the listener never tires but merely marvels at each succeeding joy in this music. With a large Bach Society, headed by Emma Roedter, and many others in the city who are devoted to this composer, the program was one of unalloyed joys. This type of music also gave the soloists a splendid opportunity, much better than previous concerts in which the human voice was but a part of the music.

Keenly anticipated because she has been heralded as an outstanding exponent of Bach, Lotte Leonard not only met every expectation but also far surpassed even the boldest hope. She sang most of the music without any score; her technic is flawless, there is repose in her singing as there should be for Bach. Her interpretation was the acme of refinement, and she brought to these works an understanding that is above criticism. Cantata No. 21, Weeping Sighing, which she sang to the oboe obligato of Rene Corne, was full of exquisite charm. Her solos in the Hunting Cantata held the audience spellbound and prepared the listeners for her lovely singing in the closing number, Aeolus Appeased. Her diction, either in German or in English, was perfect and added much to the enjoyment of the audience.

The program was fittingly opened by Lynwood Farnam, master organist, who played the great organ of Music Hall with an impressiveness and inspiration that created the right atmosphere for an evening of Bach. The choral prelude, Jesu, Priceless Treasure, gave Mr. Farnam every opportunity to prove his reputation as an organist of the highest musicianship, for he is indeed a master interpreter.

The concert gave another evidence of Dr. van der Stucken's versatility, as several of the arrangements are to be credited to his genius for adapting the beauties of the original work to modern purpose. Lovely arrangements of violin, oboes, basses, cembali, added to the charm of various numbers.

Horace Stevens, who has established himself through this May festival as a baritone of high musicianship, was heard to great advantage in Let Peace Come Unto Thee, with Leonard, Dan Beddoe and Van der Veer, in O Light Everlasting, Sleepers Awake. America will be glad to hear more of this resonant voice.

## FIRST AMERICAN PERFORMANCE OF AEOLUS APPEASED

This secular cantata has a charm all its own and the audience was grateful to Van der Stucken for choosing this as the concluding number of the Bach program. It was beautifully sung by Leonard, Van der Veer, Beddoe and Patton, with the chorus, orchestra and cembali accompaniment, a ravishingly lovely violin solo played as only Emil Heermann can play it upon his Stradivarius. A charming accompaniment played by Carl Wunderle, Karl Kirksmith, Ary van Leeuwen and F. Keleman, upon the viola d'amore, viola da gamba, flute and oboe d'amour, added a particular charm to this work. The cembali were played by Neva Remde Sandau and Dorothy Stolzenbach, this ensemble of instruments giving the proper atmosphere required for Bach and his times. Patton and Beddoe won the audience with their inspired singing, and Van der Veer and Leonard were unsurpassed. The chorus brought joy and vivacity to its part and the audience sent up silent prayers of thanks to August Mueller, a professor of philosophy at the University of Leipsic, for whose birthday celebration this work was written by Bach in 1725. It is a work that, although presenting many difficulties and intricacies, should be given frequently.

## THE CLOSING CONCERTS

Saturday marked the only afternoon concert of the festival and the closing concert in the evening. Beethoven's ever beautiful Fifth symphony opened the afternoon concert, and Frederick Stock had again been prevailed upon to take the baton. To many in the audience who have attended these concerts for many years the presence of Stock brought memories of the days when he was Theodore Thomas' assistant at these concerts. His reading of the immortal Fifth symphony was of the highest artistry and compensated those who had keenly anticipated Dr. Van der Stucken's interpretation of this best beloved of all Beethoven works. The orchestra, which is composed of artists of the finest musicianship, responded to Mr. Stock's inspiration with enthusiasm and their playing was highly artistic.

Not enough can be said of Florence Austral's marvelous singing of Isolde's Love Death scene from Wagner's opera, Tristan and Isolde. She rose to sublime heights, and her flawless and glorious voice, her emotional quality and clear enunciation, were magnificent. Frederick Stock conducted and again gave an artistic reading of the score with proper regard for the solo voice. The recitative and aria, Wie Nacht mir der Schlummer, from Weber's Der Freischütz, was another triumph for Austral, whose bright sunny disposition is especially well fitted for this type of opera. The audience was loth to see her leave the stage, as this was her

(Continued on page 31)



# FREDERIC BAER

"ONE OF THE BEST EQUIPPED BARI-  
TONES OF THE PRESENT TIME."

—Albany Times-Union.

## ORATORIO:

"Baer is an admirable musician with excellent tone color. He takes rank with our best oratorio singers."—Bridgeport, Conn., Telegram, Dec. 8, 1926.

"Baer sang as we believe Handel intended a baritone should sing."—Scranton, Pa., Sun, Dec. 31, 1926.

## CONCERT:

"He is one of the most gifted singers on the concert stage and a musician of deep insight."—Albany Times-Union, Mar. 10, 1927.

"He has a rich, full-toned voice; his diction is excellent and he controls his climaxes with the sureness of a real artist."—Albany Evening News, Mar. 10, 1927.

## FESTIVAL:

"That thrilling, swaggering, stirring Toreador's song was surely never better done. It was magnificent."—Halifax, N. S., Chronicle, Apr. 28, 1927.

"We anticipated great things of Frederic Baer, and, indeed, our expectations were more than realized."—Truro, N. S., Daily News, Apr. 29, 1927.

Re-engaged by the Mendelssohn Glee Club (Dr. Frank Sill Rogers, conductor), for the third Albany appearance in fourteen months by the unanimous vote of the Club.

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### Fine Artists Heard at Nova Scotia Festival

The Nova Scotia Festival which was held the latter part of April had for its soloists Grace Leslie, contralto; Lillian Gustafson, soprano; Ernest Davis, tenor, and Frederick Baer, baritone. These are all artists of repute, who shared equally in the great success of the festival. The two offerings for the opening night were Cavalleria Rusticana, in concert form, and Cadman's The Morning of the Year. The Halifax Herald wrote the following praise of the work of the artists: "Mr. Davis' singing off stage of the Siciliana stamped him at once as an artist. . . . his really fine tenor voice, clear, true and powerful in the upper register gained in favor with his audience as his program progressed. Miss Gustafson also immediately captivated her audience, her lovely sweet soprano proving adequate for every demand. Miss Leslie and Mr. Baer were warmly welcomed . . . they satisfied a Halifax audience and when a Halifax audience is satisfied it is saying a great deal."

Of the Cadman song cycle the critic of the Halifax Chronicle stated: "The second part of the program was the part almost too lovely for words. It had that elusiveness, poignant and all too fleeting quality that spring itself has . . . Miss Leslie was entrancing with her rich, smooth contralto of most unusual range. Miss Gustafson's solos established her as a sweet singer with a pure soprano voice of color and feeling. . . . Mr. Baer's numbers were gorgeously sung, revealing the real music of even his deepest notes. There wasn't one harsh tone. But his outstanding triumph was the Song of the Brooklet. . . . He may yet sing something lovelier, but it is doubtful. All the World is Spring Today sounded as if written specially for Mr. Davis. Surely no one could have sung it better. That something which makes a real tenor voice was there."

The Arcadian Recorder also had its favorable comments for these artists when it found that: "The voice of Ernest Davis . . . heard in the Siciliana, off stage, established him at once as a singer of distinction, and, while he fully sustained this opinion throughout the evening, he did nothing that was more delightful than this number. Lillian Gustafson . . . disclosed a voice of purity and pervasive sweetness, possessing a juvenile freshness which scarcely led one to expect the strong dramatic ability which she demonstrated in the pathos of the Santuzza numbers. She also leaped immediately into favor. Miss Leslie sang the numbers for the roles both of Lucia and Lola, her affluent contralto being well suited to both, and her artistic interpretations all that could be imagined and required. Mr. Baer, whose vibrant baritone is so justly admired, sustained his reputation to the full. . . . The Whip Song was given with great spirit and was loudly applauded."

### Therese Obermeier Gives Recital

A pianist of marked ability is Therese Obermeier, whose progress has been observed by the present writer since her early girlhood, and who further demonstrated the height of her artistic achievement in a recital at Chickering Hall, May 6. Her program included the Bach Chromatic Fantasia and Fugue, played in dependable, clear style; two Brahms pieces, a Chopin group, and closing series of modern works. The Chopin numbers seemed especially sympathetic to the young woman's musical spirit; they were the barcarolle, etude in C sharp minor, polonaise in A flat, and (encore) the prelude in G. The repose and lofty style of the study, and the poise, so well developed to thundering fortissimo in the celebrated left-hand octave reiteration ("hoof-beats of the charging cavalry"), all this made the Chopin music splendid. At the close there was such continuous applause that she added the poetically delivered prelude in G major. Debussy, Ravel, Scriabin, Dohnanyi, Tcherpnine and Albeniz pieces formed the closing group, giving further opportunity for variety of touch and interpretation, including delicacy, spontaneity and brilliancy. This was the second of a series of three recitals by young artists studying with Carl M. Roeder; hovering modestly in the rear of the standees (seats all taken), he must have heard many complimentary things said of his pupil. Irene Peckham gave the first recital, referred to by the New York Times as "an almost spectacular disclosure," and Hannah Klein will give that of May 13; all three are known as prize winners at New York Music Week concerts.

### N. Y. College of Music Concert

Three piano numbers, three vocal, two violin and two ensemble groups made up the brilliant May 2 students' concert at Carnegie Chamber Music Hall. The piano numbers were: Sonata D minor (Beethoven), Lubow Galpern; Concerto, G minor (Mendelssohn), Emanuel Rabinowitz; Faschingschwank (Schumann), Janette Halperin; the vocalists sang Sing Me to Sleep, and The Trout (Schubert), Clara Haene; Widmung (Schumann), Yeinen Yuasa; Villanelle (Dell'Acqua), Dorothy Cashen; the violinist played Sonata (Bach), Nathan Kroll; Concerto (Beethoven), Samuel Levine. Ensemble numbers were Haydn's fourth trio, Harriet Fisher, Belmont Fisher and Gerald Serly; and the String Quartet, opus 18 (Beethoven), played by Bessie Etkin, Aaron Shapiro, Luella Lindsay and Gerald Serly. The pianists showed brilliant technic and musical understanding; the violinists, good tone and advanced facility, while the singers, in their various degrees of advancement, displayed excellent tone production and enunciation. No institution in New York devotes more attention to ensemble music, which on this occasion had such high class numbers, all performed with unity and expression. Messrs. Hein and Fraemcke are to be congratulated on the fine showing made by the participants. The next concert (Juniors) takes place May 19, and the annual commencement June 17, in Town Hall.

### Leginska Wants Scores

Ethel Leginska will be glad to look over new orchestral scores with a view to performing them either in Chicago or Boston next season. She is particularly interested in scores by talented women. Works may be sent to Doris Wittich, 3125 North Racine Ave., Chicago, Ill.

### Mischakoff Pupils in Joint Recital

An interesting joint recital is promised when the violin pupils of Mischa Mischakoff, concertmaster of the New York Symphony Orchestra, and Frederic Rundbaken, piano pedagogue, appear at Chickering Hall on the afternoon of June 5.

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### Anna Graham Harris Conducts

The twelfth subscription concert of the Woman's Choral Club of Hackensack, N. J., was given on May 3 under the direction of Anna Graham Harris, at the State Street School Auditorium in Hackensack. The choral part of the program consisted of works by Gaines, Bornschein, German, Foster, Liszt, Sullivan, Fox, Spross, Weatherly, Manney, and a Mexican folk song compiled by Eleanor Hague. The two final numbers, Danny Boy and A Birthday, were sung by each of the choral clubs which entered the annual contest, sponsored by the music department of the New Jersey State Federation of Women's Clubs, on April 30. In this contest the Woman's Club of Hackensack won first place and the blue ribbon; also the annual invitation to sing on the program at the convention of the Federation at Atlantic City on May 12.

The soloists were Harry Fishbough, pianist, and Bernard Ocko, violinist. This was Mr. Fishbough's first public appearance. He was the winner in the contest of Bergen County pianists which was held in April under the auspices of the Woman's Choral Club. He played a Ballade and Impromptu by Chopin and Valse by Rachmaninoff, and covered himself with glory, conclusively demonstrating the good judgment of those who awarded him the prize. The other soloist was Bernard Ocko, violinist, who needs no introduction to readers of the MUSICAL COURIER. Mr. Ocko played two groups of solos and was enthusiastically received. The accompanists were Helen Harding Carlin and Carroll Hollister. In The Bugle, by J. Bertram Fox, the chorus was assisted by a quartet of choral members: Edna Davison,

first soprano; Helen Anderson, second soprano; Lillian E. Berry, first alto, and Hazel Park, second alto.

The singing of this organization is of an unusually high order. It is due entirely to the initiative and excellent musicianship of Miss Harris, the director, that the group flourishes as it does and gives programs of such interest in so praiseworthy a manner. Miss Harris has proved herself to be a thoroughly trained musician, with an excellent feeling for interpretation and ability to control the forces under her command and to obtain from them the results she desires. The chorus is now six years old and is certainly one of the best in these parts.

### Ida Gray Scott Returns to New York

A generation ago there was no better known soprano in New York than Ida Gray Scott, who, as concert, opera and church singer, occupied a high position; her church connections were successively as soloist of the 48th Street Collegiate, the West End Collegiate, and Grace Church, also Temple Beth-El. Since then she has lived in Indianapolis, Chicago, San Francisco, and Los Angeles, busy in each city as singer and teacher, and now New York welcomes her and her method of vocal instruction as an important musical event. Although absent so many years, she is vividly remembered by the musical world, for her activities here and in the West kept her constantly before the public. That she knew how to sing is matter of public record, she having imbibed instruction from Randegger, Sir Henry Wood, Damerick and others; she was prima donna of the Hinrichs and New York Ideal opera companies, and later sang at



IDA GRAY SCOTT

Honolulu's big May Festival. Her reputation as voice teacher is wide, some her best known pupils being Orville Harold and Marguerite Lemon.

Mme. Scott plans a summer course in voice culture, beginning the end of June, and many old friends will be glad to see her again in her former field in which she was so widely known. Regarding her method of voice teaching, she believes that careful tone production is vital, and the very foundation of all good singing. Most people appreciate the fact that really beautiful voices are rare, but erroneously attribute the cause to nature. After having had years of experience as a teacher, Mme. Scott believes that a beautiful quality of tone can be cultivated and many of her pupils are now filling responsible positions in the musical world. "Thousands of male singers find that they cannot sing above C, D and E without straining. This is because the vocal cords are not in the right position and is caused by trying to force chest tones up," says Mme. Scott. "Voice culture is not a matter of carelessly reviewing a number of scales and meaningless songs without words every day, but a careful study of each tone, and how to produce it with all the different lights and shades necessary for artistic expression. A good method will bring out all of the possibilities of the voice in compass, purity and volume, and pupils should feel that every lesson is a revelation of truth, which can be understood and applied by the ordinarily intelligent."

### Williamson to Conduct Massed Chorus

John Finley Williamson, regular conductor of the celebrated Dayton Westminster Choir, will be in Washington to conduct the big massed chorus of local singers on May 18. His course in choir and choral directing, five days this week, is creating much interest. It offers helpful instruction in a clear-cut, condensed course at small cost. Classes are being held in Epiphany Parish Hall on the afternoons of May 12, 13, 16, 17 and 18. In the evenings of the above mentioned dates Mr. Williamson will hold final rehearsals for the massed concert to be given under auspices of the District of Columbia Federation of Music Clubs and the Washington Church Music Council.

### Eunice Howard in Recital

Eunice Howard, of Dayton, O., a young American pianist, made an unusually favorable impression at her Steinway Hall recital, in a program of works by Beethoven, (Pastoral Sonata) Chopin, Debussy, Paderewski, Stojowski, Albeniz, Mason, Lane, Saint-Saens, etc.

Miss Howard has musical sensibility, refined taste, and a well stocked palette of tonal colors. Also she possesses many varieties of touch, and a crisp, reliable and polished technic. Of particular charm were the poetical and romantic elements of her interpretations.

### Musical Art Guild Meeting

A meeting of the Musical Art Guild was held at the Walevitch Studio, 142 East 39th Street, on April 22. The Musical Art Guild is a new musical club organized only a short time ago. Its aim is to bring together those who have a genuine interest in music, for the purpose of attending musical functions together, discussing matters of musical interest and giving members an opportunity to appear before the group. The Musical Art Guild is open to new members during the next month.

### New Post for Pallottelli Corinaldesi

News comes from Rome that Francesco Pallottelli Corinaldesi, for more than twenty years an impresario who has managed many celebrated artists, and also correspondent of the house of Lionel Powell & Holt of London, as well as other musical societies and agencies, has assumed the directorship of the Direzione Italiana Concerti. He will collaborate in this capacity with Clara Camus.

### Hella Spandonides Recital, May 16

Hella Spandonides, Greek pianist of Paris, highly praised there, more especially as interpreter of Ravel's works, announces a recital, Carnegie Hall, New York, May 16. Her interesting program contains works by Franck, Beethoven, also Ravel's Le Tombeau de Couperin, and two Greek Dances by Pontridy. She is a pupil of Sauer and Landowska.

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**Folk Song and Handicraft Festival at Quebec**

QUEBEC, CANADA.—A festival of Canadian folksongs and handicrafts will be held at the Chateau Frontenac under the auspices of the National Museum of Canada on May 20 to 22. Dr. Marius Barbeau of the National Museum is in charge of the arrangements. The songs will be sung by professional musicians and by local singers well known for their knowledge of traditional airs; the last include Mme. Leblond of Ste. Famille, Mme. Plante of St. Pierre, Mme.

Ravel), The House on the Hill and An Immorality (Aaron Copland). The soloists were Edith Piper, soprano; Marsh McCurdy, organist; Mrs. Cameron P. Hall, Janet Creighton, Sarah Origi and Helen Bennett. There was a small orchestra made up of members of the New York Symphony. The least modern thing on this program was the Debussy work; the rest of it was very much up-to-date indeed. The Honegger choruses are from the opera recently given in Chicago by Mary Garden. Quinto Maganini, who wrote the

**PARTICIPANTS IN THE CANADIAN FOLK SONG AND HANDICRAFTS FESTIVAL.**

Under the auspices of the National Museum of Canada, a festival of Canadian folk songs and handicrafts will be held at the Chateau Frontenac, Quebec, from May 20 to 22, with Dr. Marius Barbeau of the National Museum in charge of the arrangements. The photographs show (1) Joseph Ouellette, fisherman folksong singer from La Tourelle, Gaspé; (2) a French-Canadian danseur, Le Vieux Servant; (3) Charles Marchand, noted French-Canadian singer who will sing chansons; (4) Juliette Gauthier, French-Canadian singer wearing the habitant costume in which she will appear at the festival.

Napoléon Lachance of St. Pierre, Mme. F. X. Cimon of Baie St. Paul, Mme. Jeanne Bouchard of Eboulements and Mme. Napoléon Lord of Ste. Marie Salomé. Francois Saint-Laurent and Joseph Ouellette, two fishermen, will come all the way from Ste. Anne des Monts to be heard in the songs of the sea. Many of these songs are four or five centuries old and were brought to Canada by the early explorers and voyageurs of old France. The soldier settlers handed down their ballad music from generation to generation. The lute and the viol disappeared, but the fiddle remained. This music is the first white man's music recorded, and still sung, in North America. They are the same songs that were sung by Jacques Cartier's men on the St. Lawrence in 1534; by Champlain on Lake Champlain in 1609; by Nicolet, when he reached Green Bay, Wis., in 1634; when La Salle discovered the Ohio River in 1670, and when Marquette and Joliet discovered the upper waters of the Mississippi in 1673. These are only a few examples of their early penetration. Four thousand melodies have been collected and recorded in the National Museum at Ottawa. J. Murray Gibbon has selected and translated a number of these Canadian folk-songs.

The settlers who came to Canada 300 and 400 years ago were from various French districts in the center and north-west provinces of France. Most of these songs were composed by some gifted musician several centuries ago and have become the property of the people through oral usage. The scales used in some of these old folk-songs belong to the Dorian and myxolydian modes. The church was instrumental in preserving interesting Noels and hymns.

A series of recitals will be given to demonstrate the possibilities of Canadian folk-songs for the concert platform. Rodolphe Plamondon, tenor, late of the Paris Opéra; Mme. Jeanne Dusseau, soprano of the Chicago Opera Company; J. Campbell McInnes, baritone soloist with the Philadelphia, Chicago and Cleveland orchestras; Mlle. Juliette Gauthier de la Verendrye, formerly of the Boston Opera, singer of Canadian and Eskimo folk-songs, and Charles Marchand, chansonnier, of Montreal, will appear in varied programs. The Hart House Quartet will play arrangements of Canadian melodies. The choir of St. Dominique of Quebec will be one of the features of the festival.

**Women's University Glee Club**

An unusual program was given at Town Hall on May 2 by the Women's University Glee Club under the efficient direction of Gerald Reynolds. The pieces heard were as follows: Interimes (Avery Clavin), Two Choruses from Judith, Cantique Funebre and Cantique des Vierges (Arthur Honegger), La Demoiselle Elue (Debussy), Chinese Songs, O'er the Sea, Temple Chant and A War Song (Quinto Maganini), By a Lonely Forest Pathway (Charles T. Griffes), La Flute Enchantée and Tout Gai! (Maurice

Chinese songs, is the winner of the \$1500 Pulitzer scholarship. He is a flute player with the New York Symphony and played an obligato to Edith Piper's singing of La Flute Enchantée. Miss Piper is a Juilliard Foundation student. Performances by the club and the soloists were excellent and the unusually interesting program was greatly enjoyed.

**New York University Glee Club**

Reinald Werrenrath was the soloist at the concert of the New York University Glee Club on April 30 at Town Hall, and no doubt was responsible for the excellent attendance despite the fact that he had sung two nights before as soloist with the University Glee Club. Mr. Werrenrath is an alumnus of N. Y. U., and there is no question but that he is ever taking an active interest in the musical progress of his alma mater. For this program he chose songs by Fox, Charles, Harriet Ware, and, worth special mention, Schubert's Der Doppelgänger, Grieg's Lauf der Welt, Schumann's always popular The Two Grenadiers, and of course Deems Taylor's Captain Stratton's Fancy. Just before the intermission he contributed a miscellaneous group. In fine fettle, as he always seems to be, the distinguished baritone delighted his audience beyond measure, proof of which was shown in the thunderous applause and request for encores.

The club began with The Star Spangled Banner (O'Hara arrangement) and added a seventeenth century German melody, and works by Bach, Speaks, MacDowell, Williams, Andrews and Cook. A feature of the program was the rendition of the Cavalier Song composed and conducted by Mr. Werrenrath. It is a beautiful number and was enthusiastically received. In the Brahms' Rhapsodie the glee club had the assistance of Mabel Beddoe, well known contralto, who also scored a decided impression with her delightful singing.

The New York University Glee Club has been making rapid strides each year as will be attested to by those who have attended these and the Intercollegiate Glee Club concerts. Alfred M. Greenfield, the conductor, deserves a great deal of credit for the fine work of this body of undergraduates for they have set a mark for themselves which it will take a great deal of work to maintain.

**Open Air Summer Opera**

Captain E. W. Whitwell, general manager of Starlight Park, will start the summer season of free grand opera on July 6 with a production of Aida. Young American singers will predominate in the cast and auditions will be given at Starlight Amusement Park every Tuesday afternoon for singers who are looking for an opportunity to become associated with the Free Open Air Opera Company.

**Edgar Schofield Heard in Pittsburgh**

In the May 5 issue of the MUSICAL COURIER it was incorrectly stated that Frank Schofield was the artist at the Twentieth Century Club in joint recital with Mildred Dilling, harpist. It was not Frank, however, but Edgar Schofield, well known baritone, who collaborated with Miss Dilling in this recital.

**Decoration Day Concert on the Mall**

The yearly Decoration Day concert given through the courtesy of Walter W. and George W. Naumburg will be held on the Mall in Central Park on the afternoon of May 30. The program will be presented by the Kaltenborn Symphony Orchestra under the direction of Franz Kaltenborn.

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## NEWARK FESTIVAL

(Continued from page 5)

Miss Chalfant has a singularly clear coloratura voice and her stage presence is especially pleasing. She selected a black straightline gown adorned with brilliants and carried a luxurious ostrich fan of American beauty color.

Her program contained two numbers from the Magic Flute by Mozart, the Norwegian Echo Song by Thrane, and La Capinera (with flute obligato) by Benedict. In the latter two songs Miss Chalfant wore a charming Jenny Lind costume of silver and blue cloth, deeply flounced with lace and heavily applied with pastel tinted French flowers.

LAWRENCE TIBBETT

Lawrence Tibbett has earned his own niche in the hearts of music-loving America and has found a warm spot in Newark. This youthful looking young star resembles the popular Charles Ray, with Ray's boyish smile, personality, and a voice of molten gold. His songs—Prologue, from Pagliacci; Rudder Than the Cherry, by Handel; Before the Crucifix, by LaForge; Travelin' to de Grave, by Reddick, and Capt. Stratton's Fancy—gave him ample scope to show his powers of breath control and dramatic interpretation. He was recalled again and again for encores. His first was Song of Flea, which brought ripples of laughter. Following Capt. Stratton's Fancy, he said: "Please pardon my back," and then turned to the chorus, singing his encore to them. He selected that old and beloved song, Believe Me if All Those Endearing Young Charms, and was forced to encore this with On the Road to Mandalay, which brought still another encore, Oh That We Two Were Maying. Then the crowd let him go.

Miss Chalfant, too, was pressed for more than her program called for, the most popular of her many encores being Carry Me Back to Old Virginia.

The orchestra's opening selection for Tuesday night was Rubenzahl, by Flotow, which was followed by the chorus singing Waters Ripple and Flow. The delightful Czechoslovakian folk-song, Tece Voda, Tece, has been arranged by Deems Taylor as only Deems Taylor could arrange it, and happily the orchestra and chorus gave a beautiful rendition of it. Longfellow's poem, The Village Blacksmith, has been set to music by Samuel Richard Gaines and it made a splendid vehicle for the ensemble, which was made up of Lucile Chalfant, Lawrence Tibbett, chorus and orchestra. It put the chorus in fine fettle for its next song, unaccompanied, which was Come Along, O Sinner, by William Leste. The orchestra, too, felt the impetus and played Rubenstein's Dances, from Bal Costume, as that master undoubtedly would have them played. The closing number for this night was Stars, by Harriet Ware, and showed the chorus up in a truly great light, for this is no easy composition to sing and can be easily ruined by slight defects. But the festival chorus scored heavily with it.

THIRD NIGHT

Wednesday evening's concert opened with the announcement that, due to a slight illness that morning, Mr. Rosenthal had been unable to rehearse his special number with the orchestra and deemed it wise to make a change in his program. And so, The Emperor, by Beethoven, was changed to that composer's concerto in C sharp minor, op. 111. When Rosenthal walked to the stage he looked tired, but he did not spare himself in the rendition of this extremely difficult and lengthy composition. He played like one possessed, as though he would not let fatigue get the better of him.

KATHRYN MEISLE

Then came Kathryn Meisle, contralto of the Chicago Civic Opera Company, looking very charming in her frock

of dazzling white crystals hanging in cascades, with one crimson pom-pom at the left shoulder. She, too, gave Beethoven in the form of his Adelaide. This opus is admirably suited to a contralto voice, especially of the richness and range of Miss Meisle's. In fact, one wondered when she would stop going down the keyboard, and remained non-plussed when she easily reached notes that were rightfully the property of soprano singers. And she further amazed her audience by singing, as an encore to Adelaide, the Habanera from Carmen. Miss Meisle was perfectly at home all through the number, even in its highest pitch. All her songs, which included Aufenhalt and Wohin (Schubert), As Fair Is She as Noonday Light and Floods of Spring (Rachmaninoff), Snowflakes (Gretchaninoff), gave her abundant opportunity to let her rich, powerful voice out to its fullest capacity. Her encore to this group was Una Voce Poco Fa, which was originally written for contralto, but is always sung by coloraturas; again the singer demonstrated her great artistry. And she also sang an encore to the chorus.

ROSENTHAL

Rosenthal gave a group of three: Chant polonais in G flat, by Chopin-Liszt; Pappillon, composed by himself, which makes one see butterflies scampering about in the sunshine; and Viennese Carnival, by Strauss. This last is a tremendous tax on one's strength, and the artist showed signs of weariness yet generously gave two encores—The Music Box, a decided contrast to the Carnival, and Chopin's Nocturne in E flat.

The orchestra on this night was in markedly better trim. It kept up with the artists when playing for them, and showed less inclination to lag. The first offering was the march and chorus from Ruins of Athens, by Beethoven; the second, Beethoven's Hallelujah, from Mount of Olives. By special request, Wiske's arrangement of To a Wild Rose was given and repeated as an encore.

The number which closed the festival was a weird but beautiful thing by Daniel Dore called Mona Kiea, and it brought out the best in singers and players.

Altogether it was a creditable showing for the Newark

## Norden Presents All-Hadley Program

A very large audience attended the Reading Choral Society's second concert of the season in the Strand Theater, Reading, Pa., on April 27. The program was devoted exclusively to the compositions of Henry Hadley, the noted American composer and associate conductor of the New York Philharmonic Orchestra who is now on his way to South America to conduct a series of symphony concerts there. Mr. Hadley himself appeared in the opening number, The Angelus from his symphony in B minor, which was played under his direction by members of the Philadelphia Orchestra. This was followed by a notably fine performance by the Reading Choral Society, under the direction of N. Lindsay Norden, of Mr. Hadley's beautiful cantata entitled Music, An Ode. The soloists who took part in this were Alice Marguerite Hawkins, soprano; Mildred Bryars, contralto; James M. Price, tenor, and Earle Tuckerman, bass, all of whom acquitted themselves creditably in their solos and also in their ensemble numbers. Mr. Hadley composed this composition, which is a musical setting of a poem by Henry Van Dyke, for the sixtieth anniversary of the Worcester Festival and it was given its premiere there in 1917. The performance in Reading was quite equal to that in Worcester, Mr. Norden proving himself not only to be a skilful drillmaster but also a musician of understanding. He brought out the beauties of Mr. Hadley's score in a manner that must have been gratifying to the composer. This work, as well as the portion of the Hadley symphony which was played, was enthusiastically received.

## University Women Elect Marie Dickore Chairman

Marie Dickore, the able representative of the MUSICAL COURIER in Cincinnati, has had a new honor bestowed upon her. She has just been elected Chairman of National Publicity of the American Association of University Women. Delegates inform the MUSICAL COURIER that there was no opposition to Miss Dickore, not even in the nomination. The election is for two years and Miss Dickore will have a great deal of publicity work during that time, as the American Association of University Women will have a big publicity conference at the New Orleans convention. Miss Dickore has been

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Festival Association, and the fact that seats were sold rapidly and filled on each night was ample proof that Newark likes music and demands the best. For a good many years music lovers of the bustling city have been endeavoring to increase interest in the arts, and this festival is but one of their organizations. It is planned to increase the concert programs from time to time and engage the best talent to be had in the musical world. These plans are not only being sponsored by New Yorkers but are patronized by wealthy folk from surrounding communities and will undoubtedly help to create a deep-rooted interest in good music during the present generation as well as in years to come.

## PUBLIC SCHOOL PUPILS WIN HONORS

Not to be outdone by their elders the pupils of Newark's public schools gave a splendid program on Wednesday afternoon, the last day of the festival. Under the skilful direction of Louise Westwood, an unusually fine program was offered. It is apparent from the composers represented that only the best in music is being taught the small members of the glee clubs and orchestras. Schumann, Grieg, Brahms, Gounod, Pissuti, Nevin, Geibel, Reichardt, Dvorak, Mendelssohn, DelLully, Yradier, Rasbach, Lassen, Foote, Haesche, Ball, Beethoven and Speaks were the composers represented.

Paul H. Oliver, of the West Side High School, directed the massed orchestras in Schumann's Soldiers' March, Merry Farmer and Romance. Margaret Dean led the Cleveland School Orchestra, while Mabel Baldwin Simmons directed the Robert Treat musicians. The schools represented were: Ridge Street, Central Avenue, Robert Treat, Garfield, Cleveland, Elliot Street, Montgomery, Bergen, Miller, Eighteenth Avenue, South Eighth Street, and Fourteenth Avenue. Each glee club sang under the direction of the musical director of that particular school and massed choruses of girls, massed choruses of boys and mixed ensembles were sung under the baton of Louise Westwood.

Parents and relatives who filled the downstairs floor of the big Armory had good reason to be proud of their offspring, for it was a splendid display of musical intelligence, careful training, and earnest effort.

B. F. S.

Cincinnati's branch chairman, and she will have to give this up, as well as that of the Ohio Federation, in order to have the time necessary for the national scope of her new appointment. Congratulations to the American Association of University Women for having selected the right party for the right place!

## Hackensack Chorus Wins Federation Prize

The annual chorus contest sponsored by the Department of Music of the New Jersey State Federation of Women's Clubs was held on April 30 in East Orange. Three classes



ANNA GRAHAM HARRIS,

Conductor of the Woman's Choral Club of Hackensack, N. J., which won first prize in the New Jersey choral contest. (Underwood & Underwood photo.)

competed: Class A, with membership of 42 to 30; Class B, with membership of 30 to 20; Class C, with membership of 24 to 12. In Class A, the Woman's Choral Club of Hackensack, directed by Anna Graham Harris, won first place. An additional honor bestowed upon the winning chorus is that of singing at the annual convention at Atlantic City, where they will appear on May 12. The winner of Class B was the Contemporary Club of Trenton and of Class C the Heightstown Club. The judges were Margaret Dessoof of the Institute of Musical Art, and Alfred F. Pickernell, president of the Intercollegiate Musical Council, Inc.

## Hein, Wagner and Bemervörder Chorus

The Brooklyn Academy of Music was well filled, April 28, when the Bemervörder male chorus; Grace Wagner, soprano; Uarda Hein, pianist, and the Liederkreis Orchestra, conducted by Hugo Steinbruch, gave a benefit concert. Many excellent numbers were heard in the lengthy program, of which Uarda Hein's playing of the Grieg concerto and of the Chopin ballade in G minor was especially delightful; she was repeatedly recalled.

## Viva Liebling to Be Heard in Recital

Jewel Bethany Hughes will present two of her pupils Viva Liebling, daughter of Leonard Liebling, editor-in-chief of the MUSICAL COURIER, and Daphne Wilson, in a piano recital, on Sunday evening, May 15, Miss Liebling is the third generation of the Liebling family and considerable interest surrounds her first appearance.



## BOSTON

(Continued on page 8)

formance of Malipiero's cantata, *The Princess Eulalia*, for soprano, tenor, chorus and orchestra. The following quotations from letters received by C. C. Birchard & Company, the Italian composer's publishers, provide interesting information regarding this work:

I am full of eagerness and enthusiasm for this subject of my cantata, and the whole work is already mature and ready in my mind. . . . The Princess Eulalia receives the news of the death of her husband at the war. She then relates seven episodes of her own life connected with her dead love, and each one of these has always as main spring an ancient song, a popular refrain. These ancient and popular songs are of a rare beauty, and I hasten to assure you that they have nothing in common with the popular songs of Naples and Venice. They are characteristically Italian, not local to one district. I discovered them by mere chance in an old MSS. . . . I am glad to be able to tell you that a few days ago I finished the general sketch of my cantata and that I am satisfied with it. I have forsaken all other work and am here in the country so that I can work incessantly to finish the score and the arrangement for piano and voice. This is for me a purely mechanical labor, because already in my general sketch I have all the orchestra in my mind.

It proved a welcome addition to the repertory of choral music as exemplified by the programs of local singing societies. True to his birthright, Malipiero is not ashamed of melody, and the music is altogether charming and grateful. It is distinguished, moreover, by effective orchestration and unlabored treatment of the voice parts. Dorothy Raynor, soprano, sang the words allotted to the widowed Princess with understanding and sympathy, and Joseph Lautner, tenor of this city, supplied the herald's announcements and narration with appropriate power and excellent diction. Miss Leginska merits praise for the admirable performance of her chorus.

For the rest, the program comprised Weber's Overture to *Euryanthe*, the piano concerto in C minor by Beethoven (first movement Duo-Art piano recorded by Mme. Leginska; Largo and Rondo played and conducted by Mme. Leginska), and, for effective closing number, the popular *Rakocsky March* of Berlioz.

## Organ Festival May 2 to May 7

Daily organ concerts, with addresses and a closing moving picture, were given at Wanamaker Auditorium, arranged by Dr. Russell in co-operation with the National Association of Organists and the Society of Theater Organists, from May 2 to 7 inclusive. Good-sized audiences attended, there were prominent speakers, and this recognition of New York Music Week by the organ world passed off very successfully. Vera Kitchener, president of the S. T. O., Frank S. Adams, ex-president, Ronald Oliphant, secretary, Edward Napier, treasurer, these introduced each program. J. M. Coopersmith played solos and the obligato to the moving picture the first day; humor and sentiment was a feature of his playing. Reginald McAll, president of the National Association of Organists, gave a talk in crisp English, and was much applauded. May 3 Walter Henry Litt improvised a fantasia on Wagner themes, and played the picture music, the address being delivered by Senator Emerson L. Richards, known as an organ-fan, of Atlantic City, where he has a pipe-organ in his home, and also planned the splendid big organ in the High School. His address was marked by wide information on the subject, with added humor and sentiment, and was heartily applauded. May 4 Henrietta Kamern played Gershwin's *Rhapsody*, also for the picture, and showed herself a wide-awake, alert organist of good taste; she used piano passages frequently with effect. Ernst Luz, general music director of Loew's, gave a long but interesting talk, with many original ideas, applying colors to selection of music, and was heard with interest. May 5 Thomas S. Borsa played Debussy and Dubois solo pieces, and excelled more especially in his picture-playing. Leonard Liebling, introduced by Treasurer Napier as "Editor of the *MUSICAL COURIER*, giant of the musical world of America," also musical critic of the *New York American*, gave an admirable address of ten minutes, in which he said many wise and witty things. He spoke of the value of music today, of the development of mechanical instruments, which has done as much to popularize music; of the practical value of music in business life; mentioned the Wanamaker band and chorus (Philadelphia store); told of Musical Germany, the importance of music in the home, and said that especially the boys of today should have their interest in music awakened; that there was music for the head, the heart, and the feet, all good in its place. His talk, delivered in spontaneous and bright style, was loudly applauded, bringing him to the stage-front in acknowledgment. May 6 E. A. Hovdesven was the organist, and Olin Downes, music critic *New York Times*, the speaker, Frank S. Adams giving a talk. May 7, closing day, brought The Madrigal Choir, Margarette Dessoff, conductor, with organ works by classic and modern composers played by Dr. Russell.

## Westchester Winners

The Westchester Choral Society announces the following winners at the Westchester Competition Festival: Dramatic soprano—Mildred Payne, White Plains, winner, and Grace Bender, Yonkers, honorable mention; light soprano—Dorothy Ruggles, Hartsdale, winner, and May Hughes, Yonkers, honorable mention; contralto—Janet Stevenson, Yonkers, winner, and Mrs. Vance Dobson, Yonkers, honorable mention; tenor—Henry Ebeling, White Plains, winner, and Kurt B. Kliebe, Yonkers, honorable mention; baritone—James Thomas Moir, Mount Vernon, winner, and Stanley Hunnewell, White Plains, honorable mention; bass—Richard P. Ward, Yonkers, winner, and Norman Gerhart, Scarsdale, honorable mention; violin—George Serulnic, Crestwood, winner, and Karla Kliebe, Mount Vernon, honorable mention; Piano—Alice Johns, White Plains, winner, and Eleanor Cummings, Bronxville, honorable mention. Harold Morris and Charles Kitchell of New York University and Hugo Kortschak of Yale were the judges.

## Frijsh Under Copley Management

In a recent full page advertisement Richard Copley's name was not included as the manager of Povla Frijsh. As a matter of fact, the well known Danish soprano will continue under Mr. Copley's management throughout this year.

## Ward Stephens Directs Creation in Altoona

ALTOONA, PA.—The Altoona Music Club presented Haydn's *Creation* on May 3 at the First Methodist Episcopal Church. The director was the well-known organist and conductor of New York, Ward Stephens, who gave the work a

splendid reading, conducting most intelligently and bringing out to an outstanding degree the beauties of the work. The chorus which sang experienced its first attempt at oratorio singing at this performance, and the attempt proved a most felicitous one. Under Mr. Stephens' able direction one noted the firmness and promptness of attack, vital responsiveness and excellent tonal quality. The unity of the singing body was not only noticeable in its work, but also in its spirit and understanding. The effects achieved by the conductor and chorus were outstanding, and the climaxes afforded some of the peak touches of the performance. The program opened with the Introduction, a representation of chaos by organ and piano, continuing with solos by Raphael, Uriel and Gabriel, trios by the same, and chorus interludes. The intermission was followed by the lovely solo, *And God Said Let the Earth Bring Forth the Living Creature*, sung by Raphael, and the well known selection, *And God Created Man in His Own Image*, for the soloist Uriel. After the introduction-Morning, Adam and Eve with chorus extolled the praises of the Creator in a joyous mood. The soloists of the evening were Martha Roberts, Sarah Irvin, Ora Markland, J. H. Roberts, Ernest Pheasant, Veryl Boor and J. Don Lafferty. Charlotte Kunsig was at the organ and Laura Flegat at the piano.

## Helen Short at Women's Professional Club

Mrs. John Dennis Mehan's pupil, Helen Short, was the special musical attraction at a recent program, at the



HELEN SHORT

Waldorf-Astoria Hotel, of the Women's Professional Club. As a Boy in Blue Jeans the petite and pretty Miss Short, supposedly visiting the grandparents in the country for the

first time, ran on the stage, pulled off her cap, and told of her trip in a Ford car, of the wonderful things she had seen, how she fell in the creek, digging worms, fishing, getting cat-tails, her visit to a barber for her first hair-cut, etc. All these ideas she followed with appropriate songs, ending with *The Best Vacation I've Ever Had*, by John Barnes Wells. Miss Short has an attractive personality, a lovely voice, and is a born actress, with a knack of telling a story which gives her instantaneous appeal, all as fresh as a bright spring morning.

## Goldman's Band Concert Again Broadcast

Edwin Franko Goldman and his celebrated band gave their regular Friday evening concert at Carnegie Hall on May 6, offering a program taken in its entirety from famous operas. The program consisted of *Coronation March* from *The Prophet* (Meyerbeer), *Tannhäuser Overture* (Wagner), *Barcarolle* from *Tales of Hoffman* (Offenbach), *Aragonaire* from *Le Cid* (Massenet), excerpts from *Faust* (Gounod). The Goldman Band is engaged for these Friday evening concerts by the City's Service Corporation and broadcasts over the WEAF chain. The performances are always excellent, and on this particular evening the radio reception was unusually fine. Goldman is always on the air in the summer and it is a rare treat to have such a splendid offering on the air in the winter and spring as well.

## Mme. Simon's Work Wins Success in Europe

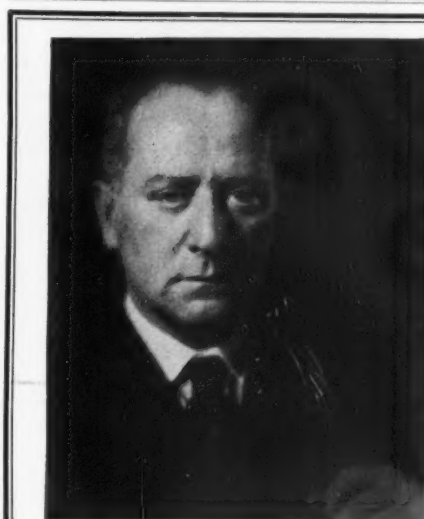
PARIS.—The one-act lyric poem, *Fleur de Pêcher*, of Madame C. P. Simon, which was given its première at the Paris Opéra, has been produced most successfully in several of the biggest of the provincial opera houses. Cannes, Deauville, Biarritz and other of the fashionable resorts have seen a repetition of the original success. Emile Vuillermoz, eminent critic of the *Paris Excelsior*, writes: "Madame C. P. Simon has handled the theme with lightness and smiling elegance. She has preserved the decorative character without under dramatization. This composer, who has already given us works of solid technic and worth, has employed a gracious and dainty style such as artists of the Extreme Orient use when they cover a lacquered plate with minutely drawn flowers. The chorus, the dances, descriptions of the perfumed night, are characterized by feminine seductiveness. The dramatic situations are indicated with sobriety, simplicity and exactitude . . . the orchestration scintillates with adroit qualities." Z.



**AUGUSTA COTTLOW**  
Concert-Pianist  
Authorized exponent of the ideas of  
**Ferruccio Busoni**

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As Santuzza in  
"Cavalleria Rusticana"As Rachel  
in "The Jewess"

As Santuzza in "Cavalleria Rusticana"

# DUSOLINA

## 37 Appearances in Europe (Recital, Opera, Orchestra)

### EUROPEAN TOUR

Season 1926-1927

Sept. 6 Breslau	Oct. 18 Stockholm
8 Berlin	21 Stockholm
10 Berlin	23 Stockholm
12 Berlin	26 Berlin
15 Berlin	28 Breslau
17 Berlin	31 Munich
19 Berlin	Nov. 3 Dusseldorf
22 Berlin	4 Cologne
24 Frankfurt	6 Duisberg
26 Frankfurt	9 Mannheim
28 Berlin	11 Hamburg
Oct. 1 Berlin	13 Hanover
5 Hamburg	17 Hamburg
8 Konigsberg	19 Hamburg
9 Tilsit	22 Hamburg
12 Stettin	26 Berlin
15 Konigsberg	28 Hamburg
	Nov. 30 Hamburg
	Dec. 1 Hamburg
	3 Hamburg



In Concert

## 41 Appearances in America (Recital and Orchestra)

### AMERICAN TOUR

Season 1926-1927

Dec. 30 New York	Mar. 1 Chicago
Jan. 2 New York	4 Akron
10 New York	8 Atlanta
14 Brockton	11 New York
17 Detroit	15 Ithaca
20 New York	17 Cleveland
22 Washington	18 Cleveland
25 New York	21 Memphis
27 Charleston	23 Denton
30 Milwaukee	25 Waco
Feb. 1 Rockford	28 San Francisco
4 Oklahoma City	31 Claremont
8 Kansas City	Apr. 2 Berkeley
11 Saint Louis	5 Los Angeles
12 Saint Louis	7 Redlands
14 Louisville	11 San Diego
17 Boston	17 Lindsborg
21 Williamsport	20 Lima
24 Omaha	24 New York
28 Indianapolis	26 Columbus
	28 Emporia



## A Season's Resumé of Critical Opinion

Dusolina Giannini has within one year appeared three times in Breslau and has three times sold out the house.

*Breslau Zeitung*, Sept. 8, 1926

In the packed Conventgarden Hall reigned yesterday such enthusiasm and such joy as I have not witnessed in Hamburg since the days of Caruso.

*Hamburger Anzeiger*, Oct. 6, 1926

Her voice rises to unexcelled dramatic heights. She sings in the purest German as well as in the purest tones.

*Berliner Zeitung am Mittag*, Sept. 20, 1926

She is more than a singer, she is an artiste of the same rank as Sarah Bernhardt or Duse.

*Hamburger Correspondent*, Nov. 17, 1926

Mme. Giannini's lovely voice sounded fuller and richer than ever and her exquisite musical sensibility and emotional warmth delighted her hearers as on the occasion of her previous luminous appearances here.

*New York American*, Dec. 31, 1926

Those who heard her here last year, said that she had reached the climax of her powers and that her voice was perfect and could never be improved. Those who heard her again last night said that she was even better than a year ago.

*Brockton Enterprise*, Jan. 14, 1927

Each time Dusolina Giannini sings in Washington she adds to her popularity here, and her recital Saturday night added many laurels to those she has garnered before. Her high ones were never truer, clearer, nor more easily produced.

*Washington Herald*, Jan. 23, 1927

The fire and spirit of her commanding personality completely mastered the audience, molding them to the mood of each particular song.

*Charleston (W. Va.) Gazette*, Jan. 28, 1927

No soprano of the day has a more complete outfit of essentials with which to sing.

*Milwaukee Journal*, Jan. 31, 1927

Her voice is flawless from end to end of an extraordinary range. Her manner is that of a high priestess performing a rite.

*Oklahoma City Oklahoman*, Feb. 5, 1927

# GIANNINI

The voice is as distinctive in timbre as ever, suave and flexible enough for Mozart's most graceful things, and yet with a volume that encompasses any demand that might be made upon it.

*Kansas City Star*, Feb. 9, 1927

She has a beautiful, beautiful voice, as clear and resonant as a minster bell, as rich and luscious as a woodwind instrument, and she produces it, even in the highest register, without apparent effort.

*St. Louis Globe-Democrat*, Feb. 12, 1927

Probably the greatest ovation received by any artist in Louisville was that given to Dusolina Giannini.

*Louisville Post*, Feb. 15, 1927

The Harvard Glee Club concert last night was Miss Giannini's, as any occasion must be to which she lends her rich vocal gifts.

*Boston Herald*, Feb. 18, 1927

Dusolina Giannini thrills audience with her marvellous voice.

*Williamsport Sun*, Feb. 22, 1927

Looking like an Italian painting of the old masters, Miss Giannini's presence, temperament, artistry and vocal equipment were unique. She uses with utmost skill a voice of unusual range and extreme beauty and richness of timbre.

*Atlanta Journal*, March 13, 1927

An unusually rich voice with the lustre and color of old tapestry and velvet.

*Cleveland News*, March 11, 1927

You can test the worth of an artist by the quality of the listening silence of an audience. If it is tense, so that you can almost hear your own heartbeats, you are in the presence of the chosen ones of art. That is what happened last night, when Dusolina Giannini sang "Vissi d'Arte" for the thousands who had gathered to hear her in the Civic Auditorium. Muzio has sung this music; Jeritza has sung it; but on the lips of neither of them did it seem so necessary, so veracious an expression of an inward tragedy as it did on the lips of Giannini.

*San Francisco Examiner*, March 30, 1927

Dusolina Giannini is making musical history. Some day she will be a tradition like Malibran and Lilli Lehmann. Her concert at the Auditorium last night foretold this. She belongs with that almost legendary magnificence which surrounded the singers of a golden age.

*Los Angeles Times*, April 6, 1927

There is a voluptuous phrase the incomparable Chorley uses in regard to Marietta Alboni. The "corn and wine and oil" which Chorley discerned in that great contralto's voice to me seem no less present in the soprano of Dusolina Giannini. When Miss Giannini sings it is as though the Goddess of Plenty bestowed her unstinted, vivifying gifts.

*New York Telegram*, April 25, 1927

Dusolina Giannini is one of the most exquisite sopranos it has been our lot to hear. Her universal appeal came in the second group, when she sang "Vissi d'Arte," which from the beginning through a tremendous climax of overwhelming grief, carried both singer and audience to a rapturous close. This aria was the most beautiful thing we ever heard.

*Columbus Dispatch*, April 27, 1927

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## THE MUSICAL COURIER EXTRA

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Many musicians do not fit themselves to ethics, but make the ethics fit them.

It is reported that Hugh C. M. Ross, conductor of the Winnipeg Male Chorus, has been appointed conductor of the Schola Cantorum, and that the announcement will soon be made by that society.

Serge Koussevitsky, director of the Boston Symphony Orchestra, sailed for France on the Mauretania on May 4. While abroad he will conduct a series of concerts in Paris, and will also visit the festival of the International Society for Contemporary Music at Frankfurt during the first week in July.

Alfred Hertz is in New York for a brief visit before returning to California where his San Francisco orchestra is to give a series of summer concerts under his direction and that of a number of noted visiting conductors. During the summer Mr. Hertz will also conduct at the Hollywood Bowl as usual.

An interesting and perhaps important meeting was recently held at Yale University when delegates of fourteen preparatory schools met with Marshall Bartholomew, director of student musical activities at Yale, to discuss the possibility of coordinating the development of music as a recreational part of preparatory school life and how to continue the musical activities of students after they leave school or college. There will be further meetings to discuss important subjects involved in these questions.

Success of the tenth season of the New York Stadium concerts seems assured. The concerts are to begin July 6 and are to continue for eight weeks. The conductors will be Hoogstraten, Stock and Monteux. There will be a number of new works, and Beethoven's Ninth Symphony will be done. Such performances as are given at the Stadium concerts cannot be too highly commended. They have an unbounded educational value and the result is increased audiences at the regular winter concert series. It is to be sincerely hoped that the concerts will not be marred by unsuitable weather. With the Stadium concerts and the Goldman Band concerts both as-

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sured for this summer, New York will not be able to complain about a lack of summer music.

Of interest is the damage suit instituted by radio station WPCH against the new Park Central Hotel because the hotel built on its roof an illuminated sign that is so close to the antenna of the radio station that, it is alleged, broadcasting is interfered with. It seems to the non-legal mind a horribly complex and complicated question. If it is allowed it would seem as if any private radio receiving set owner might successfully sue any interfering agency that was installed in his neighborhood after his set was put in commission. There are all sorts of interfering agencies, such as other people's aeries, electric dynamos and motors, including elevator motors, street railroads, violet ray and x-ray machines and, of course, the ubiquitous "blooper." Radio is a great deal like a sick man or woman with a super-sensitive nervous system. Any little thing gets on its nerves and spoils reception for listeners-in . . . and while one is getting ready to sue those who interfere with broadcasting or receiving one might as well sue the Eskimo for turning on his static as he does regularly at this season every year.

The latest arrival at the MUSICAL COURIER editorial desk is a grand opera by John Barkworth. The name of it is Romeo and Juliet and it is a setting of the unchanged Shakespeare text. The piano score is an immense book of four hundred big pages and it weighs about four pounds. A prefatory note says: "The opera was finished in 1913. One does not write operas in these times." The opera was performed at the Royal College of Music at the expense of the Ernest Palmer Opera Study Fund. It was given two private performances, November 30 and December 1, 1926. The London press apparently liked it. Press reports from the London papers sent to the MUSICAL COURIER together with the score of the opera, note that the work was received with tumults of applause and that the composer was called before the curtain times without number. In spite of all this and in spite of what Deems Taylor has done with ancient English one cannot but wonder why in the world anyone should wish to ruin Shakespeare's beautiful poem with music. If it must be ruined why not do it as Gounod did it and simply take the plot and make a new text to it? And why, since Romeo and Juliet has already been so successfully done, must it be tried again? Surely if Mr. Barkworth has the ability as a composer that his excellent London press notices indicate, he could find a more profitable way in which to spend his time than to set Romeo and Juliet!

Reports indicate that the May Festival in Cincinnati this year has maintained the high standard of excellence established in previous seasons during its twenty-seven years of existence. From its opening on May 3, when Pierné's oratorio, St. Francis of Assisi, was given under the direction of Frank van der Stucken with noted soloists, to the end of the festival, the public was offered a rich and varied musical fare that does Cincinnati and the directors of the festival high credit. A Beethoven program was given on the second evening of the festival, including the Great Mass commemorating not only the Beethoven centenary but also the death of the late Lawrence Maxwell, formerly president of the Cincinnati Festival Association. The novelty of the week was Respighi's Primavera, and hardly less of a novelty was an entire program devoted to the works Bach composed in the smaller choral forms. Throughout the entire festival the musical performances were excellent and the soloists thoroughly commendable. Among the soloists were Horace Stevens, Lotte Leonard, Hugo Heerman, Nevada van der Veer, Ben Davies, Dan Beddoe, Marie Sundelius, Richard Crooks, Herbert Gould, Idella Banker, Mary Towsley Pfau, Florence Austral, Fenton Pugh, Russell Dunham, Albert Schnicke, Edward Johnson, Fred Patton, Robert J. Thuman. The conductors were Van der Stucken and Fredrick Stock.

## BETTER PICTURE MUSIC

There has been a great deal of praise, and thoroughly just praise, of the music that is being played in the large moving picture houses of America. Moving picture theater directors appear to have realized the importance of music in the theaters and its drawing power. It is possible now in New York and in other large American cities to hear in the picture theaters symphonic programs of a high order, not to speak of other forms of musical entertainment.

Some regret must be felt, however, that better judgment is not being used with regard to the music which accompanies the picture. Not that this music is not good. It is good, being borrowed from the best classic and modern symphonic works and arranged in an altogether exemplary manner. The trouble with it is that it is music which was originally written for something very different from the picture to which it is attached. One hears Russian, Scandinavian, French, German and Italian compositions strung together to accompany a film of which (for instance) the scene is laid in a New York drawing room; the Ozark Mountains; the wild west; Alaska, or almost anywhere else.

There seems to be no feeling on the part of picture arrangers that music has a character unless it is so-called "characteristic music." That is to say, if the scene is laid in Spain the picture director will give us Spanish music; if in Russia, he is sure to give us the Volga Boat Song, or Borodin or Rimsky, and so on; if it is laid in the South Sea Islands he will give us the Honolulu stuff. But for just plain ordinary drama he uses music that seems to fit the mood, no matter where the music comes from.

This is the chief objection. It is the same objection as was formulated by the Catholic Church when it forbade excerpts from Italian operas being used to accompany the mass. If the music quoted from the Italian opera had been originally written for the mass there would be no objection to it. And so it is with picture music. There is nothing wrong with the music itself; the whole trouble with it is its association, and the fact that to even the most uneducated of listeners the crazy-quilt pattern of such scores is all too evident. One recognizes a bit of Tchaikowsky's fourth symphony; the scene on the screen changes, and lo, we find ourselves in the midst of the Miserere from Il Trovatore; another change on the screen and we are cast into the middle of Tannhäuser or Tristan—and so it goes interminably through an entire evening of screen thrills and laughs.

It is true that some makers of films have commissioned composers to write scores for them, and it is true also that these scores, some of them, have been excellent. There was one by Deems Taylor that was altogether masterly, and Mortimer Wilson has provided the screen with several that have been received with universal praise. But it has happened that even if such scores were prepared they have not been used. In fact there have been some such glaring examples of this and one is led to suspect that some of the picture theater directors really believe that audiences prefer a hodge-podge of excerpts from the classics to a new score written especially for the picture.

Of course, obviously, the music in such hodge-podge, crazy-quilt scores is sure to be better than music that is commissioned. When one takes the best portions of the world's greatest masterpieces and strings them together in a score that score is obviously going to be unbeatable. But this does not lessen the objection to such a score. Its utter lack of cohesion and its quality of reminiscence is simply fatal. The moving pictures have one step to make in advance: they should get original scores for every picture and use them.

Last year the Starlight Amusement Park in the Bronx gave opera and is apparently planning to give opera again this summer. According to announcements, the opera is free to all visitors to the park. There is nothing more needed in America today than education in a love for opera, given not by Metropolitan headliners, but by ordinary good singers without any especial drawing power. In other words, what we need in this country is a large audience which will go to operatic performances for the music and not because they are attracted by a sensational name. It is to be hoped that the Starlight Amusement Park will aid in this kind of education.



## VARIATIONS

By the Editor-in-Chief

Tolerance is needed in the sphere of music and its affairs, says editor Alfred Human in his magazine, *Singing*.

It would be interesting to peruse a list of tolerant musicians. We dare Mr. Human to set it up.

Scanning the pages of tonal history, we award the mental prize for tolerance, by and large, to Franz Liszt. The only thing he was intolerant of, but not unkindly, was musical mediocrity.

Eolus, the magazine of modernism in music, asserts that "Schönberg is a direct consequence of Brahms and Mahler." With us, personally, Brahms and Mahler are a direct consequence of Schönberg.

Karl Kitchen asks in the *Evening World*: "What is it that has eight legs and sings?" Karl's answer is: "A quartet."

If you know Rubin Goldmark, ask him to tell you the story about his bridge game at the Swiss home of Paderewski. Rubin told us the tale, but tacked to it the proviso, "not for publication." The anecdote is a fine tribute to Paderewski's generous nature and true democracy.

By the way, when its season was ended last week by *The Bohemians*, with a dinner and concert, Rubin Goldmark, the president, made one of his wise and witty addresses, in which he told of the pleasure with which musicians look forward to their annual summer vacation. "This has been a particularly busy season for all of us," he said, "and I can say for myself that there was only one of my pupils to whom I did not speak a single irritable or severe word during the entire season. Perhaps, however, that might be explained when I add that at his first lesson, the young man told me he used to box frequently with Gene Tunney."

Following the dinner, at which Alfred Hertz, Serge Koussevitzky and Harold Bauer were introduced (Bauer also spoke), there was an unusually interesting musical program, whose chief feature was the playing of Bach's C major concerto for three pianos and string orchestra, played by Clarence Adler, Edwin Hughes and Harold Morris. The orchestra, consisting of members of the Philharmonic, had Willem Willeke as its leader. The three American pianists gave a splendid account of themselves, with a vital and finely finished performance.

In his remarks, Mr. Goldmark announced that the Musicians' Foundation (allied with *The Bohemians*), a fund organized for the relief of needy musicians, now totals \$105,000, and that over \$4,000 was disbursed last year in helpful relief.

Now that Music Week is over, how musical is America?

From L. H. R.'s column in the *Times*: "Suggestion to the Chinese for a National Anthem: 'Hail, Hail, the Chang's All Here.'"

Mexico, the Mississippi, the Ming dynasty, Mussolini, and music, all are passing through crises.

Pierre Monteux writes: "Thank you very much indeed for publishing my last letter to you having to do with my years in Boston. Also I wish to tell you how absolutely I agree with you in your editorial on Philip Hale, relative to the Beethoven speech that was given recently in Boston at the commemorative celebration. Hale should have been invited to deliver the address. He was more worthy of the honor, than any critic imported from Europe for the occasion."

Apropos, six more great Americans are to be honored this week by having their statues erected in the Hall of Fame. Symbolizing our chief national tendencies, should there not also be an annex, known as the Hall of Fame?

The other day we were reading about the dearth of modern classic songs. But here comes that stirring new masterpiece, *When Flaming Youth Marries Old Age*, published by Jack Mills, Inc. The music is by Abner Silver, and the words are by—Peaches Browning.

Henry Ford's creative success is not confined alone to automobiles. Not long ago he "discovered" Mellie Dunham, "New England's champion fiddler," and since his prowess was trumpeted to the world

by Ford, the champion has earned \$20,000 in vaudeville tours, private concerts and royalties from phonograph records.

There is as much showmanship in art, as there is art in showmanship.

A girl prodigy aged seven, conducted an orchestra in Paris not long ago, and reports indicate that she did not interfere in the slightest degree with the players.

"Everybody loves the cello and everybody hates the piano," is E. R.'s communication, "and yet I defy the public cellists to find as large a following as the pianists are able to secure. What is wrong with this picture? Asking another, I ask: 'Why do most Italians stay away from classical concerts?' Now you ask one."

Very well. We inquire in a still small voice: "Why do most Americans stay away from classical concerts?"

Margaret Anglin, the actress, scores newspapers and the public, for being more interested in the Snyder murder trial, and the Peaches Browning domestic differences, than in *Electra*, the immortal drama by Sophocles. Add to the last named: Beethoven's works, Chopin's sonatas, Bach's fugues, Mozart's operas, Wagner's music dramas, Brahms' symphonies, et al. The present low state of general public taste and culture in this land, never was emphasized more strongly than in the engagement of special writers to cover the Snyder trial, and in the stuff those distinguished persons dished up to the public. However, Europe please note, America remains unsurprisingly great in its commercial efficiency, automobile production, building erection, and open plumbing.

Bliss, the English composer, hit upon a happy and useful idea when he called one of his works, *Melée Fantastique*. Modernistic composers might use that title for every piece they write, and let it go at that.

And speaking of names, what did that typesetter have in mind, who made Czubka's *Songe d'Amour*, read "Sponge d'Amour?"

Mischa Levitzki is playing for a fortnight at the Roxy Theater, the great moving picture palace, and giving an eloquent close-up of the E flat concerto by Liszt.

## TUNING IN WITH EUROPE

I am indebted to Paul Bechert, the excellent Vienna correspondent of this paper, for the following revelation of the *esprit français*, as percolated through the mentality of certain "modernists." It appears that a German periodical, *Die Literarische Welt*, thought it would do its bit towards fastening the new Franco-German entente on the "intellectual" side, on the occasion of the recent Beethoven Centenary. So it asked a few French composers for their views on the great German master. Evidently it got more than it bargained for. Here, for instance, is what Jean Wiener, described as "the most famous of French jazz composers," wrote:

"Beethoven today is an isolated figure, without any contact with modern music. Since the advent of Stravinsky he has completely and suddenly lost his vogue."

Ravel, the "classic" of French modernists, sends the following words of wisdom:

"The theme of that 'immortal master work,' the last movement of the Ninth Symphony, might just as well have come out of a charming collection by Queen Hortense. Pardon the brevity (it is too bad—I had just meant to begin praising Beethoven), but my work is calling me."

Compared with Georges Auric, Ravel is positively charitable. The composer of the *Floral Alphabet* and other masterpieces of the musical nursery writes: "Beethoven? He does not concern me at all; nor, do I think, does he concern any of the young generation after Stravinsky. He never was perfection, or first class, among his kind. Only children and quite young musicians should play his sonatas—just as we all have once read those marvel-

We simply do not believe J. P. F., who says that when he asked a pupil to name four stringed instruments, the youth replied: "Two pairs of laced shoes."

Battistini, the celebrated Italian baritone, who always has refused to go to America, announced that he will become a monk. Now he should feel at home in this country.

M. B. H. is on hand with another of his epochal reflections: "When the Pan American Congress met recently, to my mind, they scored a high average of originality, when they refrained from panning jazz."

One of the Pulitzer journalistic awards, made recently, most certainly should have gone to Le Mehes-trel (Paris) which in its April 22 comments on American musical affairs, speaks of "La National Federation of Music Clucs."

And then there is F. H. D.'s remark that, "in view of all the foreign artists who appeared there, the name of a certain concert auditorium should have been Alien Hall."

One must not forget, either, the revered New York American recent line about "San Tuzza in Cavalieria Rusticana."

He who laughs last is the average American listening to an Italian, French, or German grand opera that contains comedy lines.

Rosenthal says that there are three kinds of reproductive artists: "virtuosos," who design their programs for the public; "serious" artists, who design their programs for the critics; and just artists, who design their programs according to their own feelings and convictions."

"New York City uses more electricity," says a statistical report, "than do twelve European countries." That explains, only in part, why our concert audiences are so frequently shocked.

C. E. W. inquires: "Which modernistic music should I study?" Let your conscience be your guide.

Critic Grena Bennett, a true musical enthusiast, in spite of all the concerts she hears, says poetically: "There's nothing I like better—ach! Than Harold Samuels playing Bach."

Two prominent pianists sat together at a Paderewski recital. "What do you think of him?" asked A. "Well, he's all right, but he's no Paderewski," replied B.

LEONARD LIEBLING.

lous Redskin tales, though with more profit. A resurrection of Beethoven seems to me out of the question."

This anthology would be incomplete without the contribution of that veteran, Vincent d'Indy, whose sincere admiration of Beethoven is well known: "Replying to your letter," he writes to the editor, "I wish to ask you what fee your magazine proposes to pay me for the article which you suggest. You will not presume, I hope, that we Frenchmen, to whom Germany has not even paid her debts for all the devastations wrought during the war, will work for this same Germany without knowing beforehand that we will be paid according to our worth."

According to their worth! Oh spirit of Locarno, hast thou turned to vinegar?

As promised in this plinth of prophesy, we herewith deliver the second ten indispensables among the world's composers:

Weber  
Bizet—Moussorgsky  
Haydn—Gluck  
Liszt—Strauss  
Berlioz  
Rossini  
Purcell

The ten should really be fifteen; hence an appendix will have to be published next time. Criticism invited, as before.

After being neglected in London for upwards of a hundred years, Mozart's *Così fan tutte* is being given in a theater, by a special company under Sir Barry Jackson, a well known English producer. After a short run at one theater, it has moved to another and continues to draw. Somebody, thinking he might buy a ticket before the performance for this

high-brow show, found the theater sold out. The opera is being sung in English, with good native singers who manage to get over the ground and act intelligently, and a small orchestra that is none too good. Mozart is reaching the man in the street.

\* \* \*

Covent Garden's *Turandot* will have a Czech, Jeritza, for the Chinese princess, and an Irishman, O'Sullivan, for the Chinese prince. London is all agog to see which will be the better Italian of the two.

\* \* \*

Higher musical history from the catalogue of the Columbia Gramophone Company of England: "Dvorak, Liszt and Smetana are the great 'Hungarian' composers who may be said to have written music representing the musical soul of their country." C. S.

#### WHY?

A headline says "Dr. Cadman Assails Jazz," and this, be it noted, is not Dr. Charles Wakefield Cadman, Mus. D., but the Reverend Dr. S. Parkes Cadman, D.D., president of the Federal Council of Churches in America. His attack on jazz was made before the Apollo Choral Club of which he is Chaplain. He told the members of the club that it was their duty to spread the gospel of a better time with their musical ability. He asserted that jazz and the tabloid newspaper would be unable to exist in any community that had a "leaven of the best in music and the arts generously sprinkled into it." He added that jazz was a degradation of a noble gift and that it was up to the Apollo members to show their light to the public rather than to have it as merely "a thing of joy" among themselves.

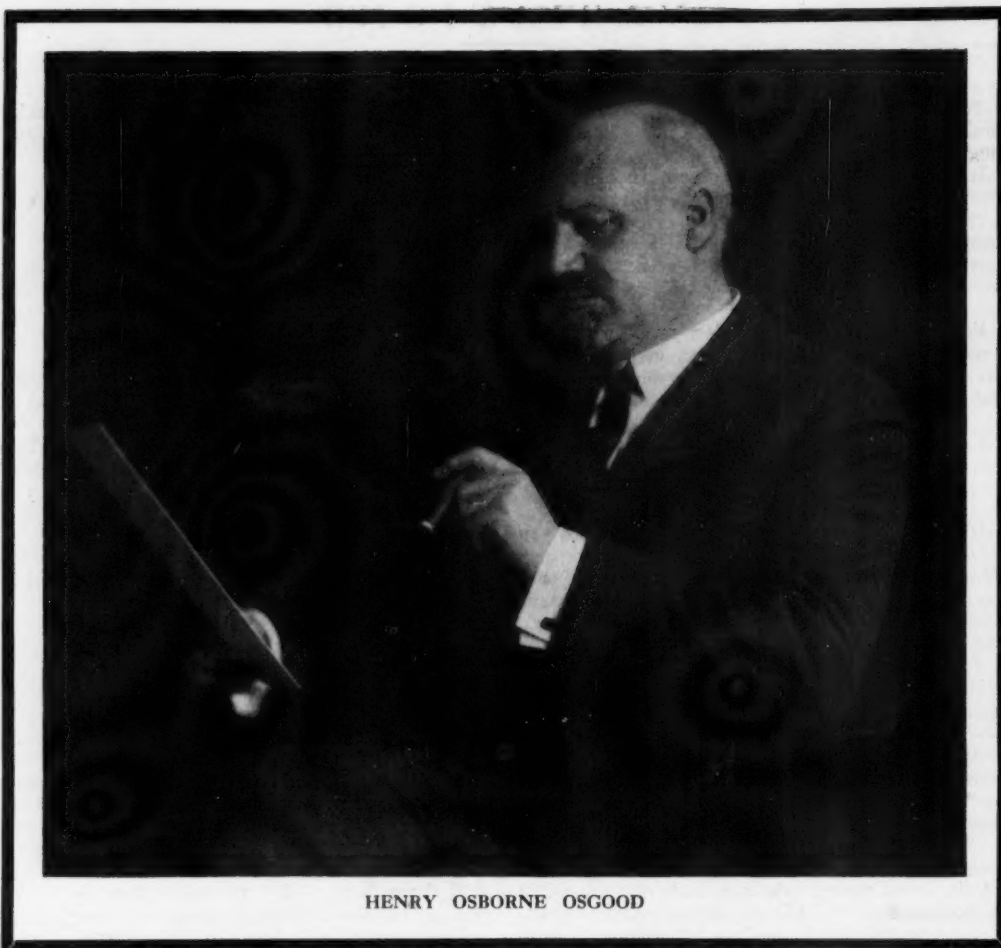
Let us consider how extraordinary Dr. Cadman's statement is that jazz and the tabloid newspaper would be unable to exist in any community that had a leaven of the best in music and the arts generously sprinkled into it. Surely jazz and the tabloid newspaper exist in New York to a degree found nowhere else, and surely if there is any place in the whole world that has a leaven of the best in music and the arts generously sprinkled into it that place is New York. Dr. Cadman is a great man, a splendid speaker and educator and a preacher well worth listening to. His broadcast sermons from the Bedford branch Y. M. C. A. in Brooklyn on Sunday afternoons are generally full of wisdom, but when he talks about jazz he is talking about something of which he is obviously ignorant. To speak of jazz in the same breath with the tabloid newspaper is an error of judgment. And it is an important error of judgment in one way: It does jazz no harm but it weakens the authority of Dr. Cadman's message and the respect one should have for his level headedness.

#### PULITZER AWARDS

Among the Pulitzer awards for this year are two that will be heard of with general interest. One of them is Quinto E. Maganini, who received a music scholarship; the other is Leonora Speyer, who was formerly a very well known concert violinist. Mrs. Speyer gave up music a good many years ago and the award now won is not for music but for poetry. Mrs. Speyer is obviously a woman of many talents. Mr. Maganini began his serious musical studies at the Oakland High School. His teachers in composition were Domenico Brescia and Nadia Boulanger and in flute playing, John Holmstrand, Emilio Puyano and George Barrère. His works include a large number of compositions for flute or for that instrument in combination with others or with the voice; a quintet for piano and strings; a symphonic nocturne, *Night on an Island of Phantasy*; incidental music for Jane Cowl's production of *Romeo and Juliet*; a one-act opera, *The Stranger*, and a pastoral scene *Tuolumne*, played by the New York Symphony Orchestra in Aeolian Hall, April 25, 1925. During the summer of 1926 he composed for Mr. Barrère's Little Symphony Orchestra a suite, *Sketches from a Dreamer's Note-Book*.

#### NO CAUSE FOR STARVING

Jokes about oboe players no longer are in order. Some of them in American orchestras, now earn close to \$200 per week. Commenting on that fact, the Chicago Tribune, in an editorial entitled, *The Musician Quits His Attic*, writes as follows: "The starving musician has become a romantic figure belonging to the past. Any well-routined player today can make a decent living. He can keep an automobile. His wages are rising from year to year and he has more leisure in which to give lessons, compose or otherwise occupy himself. The day is definitely past when virtuosi were the only musicians who could lead a comfortable existence."



HENRY OSBORNE OSGOOD

#### IN MEMORIAM, H. O. OSGOOD

Henry Osborne Osgood, associate editor of the *MUSICAL COURIER*, died at the Lutheran Hospital on Sunday Morning, May 8, after an illness of several months.

\* \* \*

To all his numerous friends in the musical world, but particularly to his colleagues in the offices of the *MUSICAL COURIER*, the passing of Harry Osgood, as he was known familiarly and affectionately to everyone, came as a mournful and distressing shock.

The executives and staff of our paper had learned not only to respect Osgood as a thorough musician and a comprehensive and forceful writer, but also to love him as a genial, fun-loving, high principled and ever helpful associate.

His value to the *MUSICAL COURIER* was peculiarly potent. Aside from his technical musical ability and knowledge, he was intimately conversant with the history of the art, and had been in personal touch with most of its contemporary representatives here and in Europe, for the past thirty years or so.

As a musician, Osgood's tastes and sympathies were of the widest, for while he never lost his deep reverence for the classics, he also looked upon the modernistic experiments with an understanding and often sympathetic eye. Even jazz earned his approving attention, and the better examples of that form of music led him to prophesy its ultimate development into a legitimate art form. He felt so strongly on the subject that he wrote the book, *So This Is Jazz*, which was published last year, and earned international attention and recognition.

Osgood's critical contributions were stamped invariably with a sense of unswerving conviction. He wielded an easy and often colloquial pen, but nevertheless he could, when the cause called for it, write "in words as hard as cannon balls." He never was afraid to express his opinions, and he was always ready to fight for them. He despised mediocrity and sham, and bombarded it with rebuke and ridicule, particularly when he wrote under his favorite pseudonym of "Byron Hagel."

As a musician, Osgood's training and experience had been of the best, and his many compositions were distinguished with excellent craftsmanship, dignified form, and refined melody.

The death of so valuable and beloved an associate has left the *MUSICAL COURIER* staff with a sense of irreplaceable loss. Osgood's happy personality, his ready smile, his witty sallies, and his fine and loyal cooperation and comradeship, make his passing the more poignant and grievous.

We treasure his memory and mourn with his bereaved friends and family.

Vale, Osgood; memoria in aeterna.

\* \* \*

Henry Osborne Osgood was born in Peabody, Mass., March 12, 1879. His father, Joseph H. Osgood, and his mother, an Osborne, came of fine old New England families. The elder Osgood graduated from Harvard University.

The deceased was educated in Boston. At first destined for a business career, his musical talent, which had manifested itself early, was of such a high degree that his parents permitted him to enter seriously upon the study of the tonal art, with a view to embracing it as a profession.

In 1909, Osgood went to Europe, and his first official musical activity was as an assistant conductor at the Munich Royal Opera. After several years in that post, he spent several seasons in Milan and Paris, and from those cities and other European music centers he contributed articles to the *MUSICAL COURIER* and wrote also for literary magazines.

His excellent critical work induced the *MUSICAL COURIER* to add Osgood to its home editorial staff when the war broke out, and at that time he came to New York with his wife and son Peter, who survive him. The family made its home here at 150 West 104th Street.

Osgood's work with the *MUSICAL COURIER* finally made him an associate editor of this paper, but in spite of his constant and important duties in that position, he found time to contribute many essays to other publications, to compose numerous works, to write his book on jazz, and also a volume of stories for children, *Mildred, Tom and Old Salt*.

The best known compositions of Osgood were played and sung by many celebrated artists. His most successful pieces were *On Eriberg Isle*, *Little Trees*, *Hail and Farewell*, *Heaven at the End of the Road*, *Cuban Echoes*, *The Little Lilac Garden*, *Frasquita*, *The Bells of San' Clair*, *It's a Long Way from Singapore*, *The Rainbow Trail*, *Petroushka*, etc.

The funeral took place at Boyertown Chapel, on West 43rd Street, on Wednesday morning at 10:30. The Rev. Theodore Hartwig officiated. Acting as honorary pallbearers were Leonard Liebling, W. J. Henderson, Edward F. Ziegler, Gilbert Gabriel, William J. Guard, John Keith and Dr. Roger Lee. Burial took place at Kensico Cemetery. The offices of the *MUSICAL COURIER* were closed during the funeral services.



## CINCINNATI FESTIVAL

(Continued from page 20)

last appearance at this festival, and so recalled her again and again to bow her acknowledgments to the applause which thundered through historic Music Hall.

Cincinnati always looks forward to the children's choruses with much pleasure and is always rewarded by enthusiastic singing, clear diction, perfect attacks, lovely musical effects, for such is the result of Alfred Hartzell's work as assistant chorus master of the May festivals. That the children appreciate his efforts was shown in the charming floral offering presented by a group of the little ones in behalf of the children's chorus. Thus Sang the Little Ones, a charming suite for children's voices, a child solo, and orchestra, by Jesu Guridi, was heard for the first time in Cincinnati, the music having been brought from Spain by Dr. Sidney C. Durst, who is a personal friend of Guridi. Young Warren Foster sang the solo part with astonishing effect, for he is gifted with a beautiful soprano voice. Its youthfulness and freshness and his artistic expression were unusual.

Into the World, a children's cantata by Benoit, for children's chorus and the orchestra, brought the program to a close. Marvelous sunshine outside and marvelous sunshine of happy children's voices inside, with Austral's superb singing and Frederick Stock's artistic conducting, made of this one of the happiest concerts of this festival.

## RUSSIAN MUSIC MARKS CLOSE OF FESTIVAL

The brilliant 1927 May Festival season was brought to a close on Saturday evening with a program of all-Russian music—the Prologue from Moussorgsky's Boris Godunoff, scenes from Prince Igor by Borodin, and Act IV. of Sadko by Rimsky-Korsakoff. Colorful, brilliant, melodious, full of unusual orchestral effects, this program gave much pleasure to an audience that was loathe to accept this as the last of the season's concerts. So beloved is Frank van der Stucken, and held in such high esteem by musicians and audience alike, that the entire mass of people in Music Hall rose to greet him as he entered, and then broke out into reverberant applause to which the orchestra added a glorious fanfare such as has not been heard before in this great hall. All of the success of chorus, orchestra and soloists is due to his great genius, to his artistry, and his painstaking

and loving work with them, and the 1927 May Festival can indeed be recorded as a personal triumph.

Nevada Van der Veer's magnificent contralto was unusually lovely in the Recitative and Cavatina of Kontchakovna, so well suited to her rich, full voice, and she scored again as Nyezhatia. All other soloists on this program were men—Johnson, Stevens, Patton, Gould, Beddoe, and four local singers—Francis Trefzger, Robert Thuman, Howard Haford and Erwin Meyer. The Voice of the Sea King's Daughter was sung off-stage by Katherine Hall Poock, while incidental solos from the chorus were sung by Charlotte Angert and Rose Kabbes. The children's chorus was employed in the Pilgrims' chorus of Boris Godunoff and proved delightful. The University of Cincinnati Glee Club, under the direction of Richard Fluke, was added to this evening's chorus for the special men's choruses. Edward Johnson repeated his success of the Tuesday concert with his splendid singing, marked by dramatic fervor and fine diction, and rose to great heights in the recitative and aria, Slowly the Day Disappears, from Prince Igor. Herbert Gould, as the Viking; Dan Beddoe, as the Hindoo, and Fred Patton, as the Venetian, created such enthusiasm in their roles in Sadko that the applause stopped the performance and Dr. Van der Stucken had to wait until they took their measure of approval. In this part of the concert the chorus, augmented by the University Glee Club, did some exceptionally lovely singing, marked by perfect attacks and clear diction (something to which we of Cincinnati are accustomed but which all visitors always single out as a special feature of this chorus singing), the lilting rhythms, musical intricacies blending with the beauty of the orchestra's playing of the score under Van der Stucken's inspired baton.

Socially, as well as musically, this was one of the most brilliant May Festival seasons in the city's history. Much of it was perhaps due to the death of Lawrence Maxwell, who for over fifty years had been a loyal supporter of Thomas and of his successor, Van der Stucken. This event, which came almost at the threshold of the Festival, in memory of Mr. Maxwell, seemed to rally to greater efforts the work of the board, of the press, of the subscribers, and of the participants. The soloists were feted on every hand; press and audience alike gave praise and thanks for this array of stars, for this fine chorus, for the excellent orchestra, and above all, to Frank V. van der Stucken, its presiding genius.

MARIE DICKONÉ.

## I SEE THAT

The host of friends and admirers of Henry Osborne Osgood, associate editor of the MUSICAL COURIER, mourn his death which occurred in New York on May 8 after only a short illness.

This year's Cincinnati May Music Festival proved the greatest musical event ever held in the Ohio city.

Newark, N. J., celebrated its annual spring festival.

The College of Fine Arts is presenting its graduates in a series of twelve public recitals.

Grand Opera Society gave a performance of The Marriage of Figaro in English.

An Oscar Seagle pupil, Anne Bertner, is soon to be heard in opera.

Students of the New York University gave a concert at Wanamaker's recently.

Mrs. A. P. Noell writes interesting details of the North Carolina State Music Convention.

Alfred Mirovitch has had an unusual trip in India.

Lucille Chalfant substituted for Mary Lewis at the Spartanburg Festival.

Ashley Pettis featured American works on his tour of the south.

Mark Markoff is to present several pupils in recital.

Bertha Foster was in charge of the program for the dedication of the memorial Community Home at Penney Farms, Fla.

Robert Braun has been made managing director of the Philadelphia Musical Academy.

Marguerita Bergin, a Buzzi-Peccia pupil, has been engaged for the Metropolitan.

Alexander Raab has been engaged by the MUSICAL COURIER to conduct a question department for pianists.

Robert Braun has been appointed managing director of the Philadelphia Musical Academy.

William Thorner has postponed his sailing date until May 21, owing to the numerous requests for lessons at his New York studios.

Frieda Hempel sails for Europe on the Olympic on May 28. Ernest Davis sang in five languages at the Halifax Festival, English, Welsh, French, Italian and German.

Elizabeth Kelso Patterson will give one free voice scholarship for her summer term, beginning July 27.

Helen Short gave a recital as The Boy in Blue Jeans. Ensemble music is highly cultivated at the N. Y. College of Music.

Frederic Baer has been singing in Cavalleria Rusticana.

Mary Craig was the featured soloist at the Harrisburg May Festival.

Calvin Cox sang in The Creation at Southampton, L. I., April 28.

Amy Ellerman will sing in Flushing, L. I., and in Staten Island this month.

The Figue Choral gave a benefit concert in Brooklyn, April 26.

Rose Tomars will continue teaching voice all summer.

Antonio Scotti has taken out citizenship papers.

John Prindle Scott, after a busy three months in Washington, D. C., has gone to The Scottage, McDonough, N. Y.

Sara Peck Moore teaches both in New York and Bridgeport, Conn.

Robert Pollak will conduct a summer course at the Vienna Conservatory.

Edwin Franko Goldman was presented with a gold medal by the Chamber of Commerce of Bethlehem, Pa., when he appeared there as guest conductor.

Esther Dale will sing several engagements this summer, among them one at The Playhouse on the Moors at Gloucester, Mass.

Katherine Gorin will spend the summer at a mountain camp, devoting the time to composing.

## NEWS FLASH

## Leonora Corona Acclaimed at Havana Debut

(By special cable to the Musical Courier)

Havana.—Leonora Corona made a real triumph in Havana in debut in Aida.  
(Signed) BRACALE.

## Edith Mason Triumphs in Milan

(By special cable to the Musical Courier)

Milan.—Edith Mason, American soprano, won a triumph at La Scala on May 8 as Margarita in Faust, four days after her arrival in Milan direct from Chicago season. She made a sensational impression. Extraordinary enthusiasm after Jewel Song, and many minutes of tumultuous applause. Voice exquisite, warm, expressive, flexible, equal in every register. Perfect diction. True artistic temperament. Graceful personality. Press and public acclaim ideal Margarita.

(Signed) BASSI.

## Harrisburg May Music Festival Opens

(Special wire to the Musical Courier)

Harrisburg, Pa.—Under the direction of Ward Stephens, New York conductor, the seventh Harrisburg May Music Festival opened May 10 with the first concert of a series of five to be given in three days. The festival is being conducted wholly as a civic enterprise, without profit, to make accessible great choral music. The artists appearing at the festival concerts are Marie Sundelius, soprano; Mary Craig, soprano; Nevada Van Der Veer, contralto; Judson House, tenor; Fred Patton, baritone; Harry Rowe Shelley, organist, and Helen Bahn, pianist. The soloists are to be assisted by the May Festival Chorus and the Ward-Stephens Male Chorus.

L.

## Chicago Musical College Contest Winners

(By special telegram to the Musical Courier)

CHICAGO, ILL.—Annual prize competition, Chicago Musical College, which took place May 7, at Orchestra Hall, a huge success for everyone concerned. Chicago Symphony Orchestra under Henri Verbruggen supplied excellent accompaniments for young talent. Marie Crisafelli, pupil of Edward Collins, won Conover grand piano offered by Cable Piano Company. She played first movement of Beethoven concerto in C minor. Eleanor Sink, pupil of Alexander Raab, was awarded second prize and Marion Miller third in the competition for an old violin. Samuel Thavin was the winner. He is a pupil of Leon Sametini. Fannie Adelman, won second prize. Marshall Soskin finished third. He belongs to the class of Max Fishel. In the competition for a Vose & Sons grand piano, Lydia Mihm, pupil of Isaac Van Grove, was the winner. Second prize went to Eunice Steen, a Herbert Witherspoon product. Ruth Orcott won the Mason & Hamlin grand piano. She is a pupil of Collins. The judges were Verbruggen, Auer, Hutcheson and Amato.

(Signed) RENE DEVRIES.

Louis Eckstein announces the roster and list of attractions for the sixteenth season of Ravinia Opera.

The Eastman Theater and Eastman School of Music sponsored for the sixth time in two years a concert devoted to unheard compositions by American composers.

Clemens Krauss, conductor of the Municipal Opera of Frankfurt-am-Main, is to be the fourth guest conductor of the New York Symphony next season.

Ward Stephens conducted The Creation in Altoona, Pa.

Bournemouth celebrates its sixth annual festival.

Hamburg boasts of hearing the best in musical novelties.

Dudley Buck is to lecture at the M. S. M. T. convention. The Naumberg Foundation is to give a debut to five artists next season.

Mieczyslaw Horzowski appeared in recital in Zurich where he proved himself very gifted.

Vladimir Shavitch presented an interesting work by Eduardo Fabini, South American composer, with the Syracuse Symphony.

Bloch's Shelomo had a brilliant Berlin premiere under Heinz Unger.

Pro Arte Quartet is to return next season.

Georges Georgesco has been acclaimed in Paris where he conducted several orchestras of that city.

Many A. Y. Cornell pupils are holding important positions. Lisa Roma gave her annual recital in Philadelphia and scored her usual success.

The twenty-sixth annual commencement of the Guilman Organ School will be held on May 24.

Elinor Marlo, pupil of Estelle Liebling, has been engaged for the Chicago Opera.

The Bach Festival takes place this week at Bethlehem, Pa. Poyla Frijsh continues under the management of Richard Copley.

## Philadelphia's Sixth Annual Music Festival

Sixteen of Philadelphia's most distinguished pianists will combine in a brilliant piano ensemble as a special feature in the program of the Sixth Annual Music Festival to be given by the Philadelphia Music League on Saturday evening, June 4, in the Arena. There will be three concerted numbers for eight pianos, which will be directed by George F. Boyle, D. Hendrik Ezerman, and Leo Ornstein. The pianists participating will be Pearl Boyle, Letitia Radcliffe Harris, Helen Pulaski Innes, Dorothea Neebe Lange, Mary Miller Mount, Pauline Mallet-Prevost Ornstein, Agnes Clune Quin-

## OBITUARY

## ERNEST R. BALL

Ernest R. Ball, composer of Mother Machree and other famous popular songs, died suddenly at Santa Ana, Cal., on May 3 from heart attack. He died in his dressing room in a vaudeville theater where he was appearing. Mr. Ball's best known songs were: Mother Machree, Let the Rest of the World Go By, Till the Sands of the Desert Grow Cold, Boy of Mine, Garden of My Heart, Love Me and the World is Mine and When Irish Eyes are Smiling. Mr. Ball was born in Cleveland and studied there as a pianist and composer. His studies completed, he came to New York and became pianist at Keith's Union Square Theater, and while there collaborated with David Read, Jr., in his first successful hit, Love Me and the World is Mine. This song was first introduced at Proctor's Fifth Avenue theater and was afterward featured by Maude Lambert and Truly Shattuck. After that he continued writing successful songs and made a long-time contract with M. Witmark & Sons for the publication of all of his works. He was a vaudeville artist, playing and singing his own compositions. Until about two years ago he lived in Beechurst. At the time of his death he was living in Los Angeles. He is survived by his mother, Mrs. Annie Ball; his widow, Mrs. Maude Ball, and four children by a former wife, Roland, Ruth, Mary and Ernest. The Funeral Services will be held at Masonic Hall, Sixth Avenue and 234 Street, today, May 12, at one o'clock.

## ADELE LAEIS BALDWIN

Adele Laeis Baldwin, born in England and a generation ago contralto of the Marble Collegiate Church, New York, with a studio in Carnegie Hall, and well known as a vocal teacher, died after several weeks' illness at the Englewood, N. J., hospital, on May 2. Her husband preceded her in death by several years and since then she has lived in Glen Ridge, N. J. Few singers possessed her clear enunciation, her speech being marked by utmost clearness and refinement, and her vocal organ was a beautiful one. A large circle of pupils and friends will miss her.

## ROSA SUCHER

Rosa Sucher, one of the most famous of Wagner singers, died at her home in Vienna at the age of seventy-eight. She sang for many years at the Bayreuth Festival, and was known in most of the countries of Europe as well as America which she visited on tour. Her husband, Joseph Sucher, was conductor at the Berlin Royal Opera for eleven years, where Rosa Sucher also sang. They both retired from public musical life in 1899. Since then Frau Sucher taught singing, mostly in Vienna.

## DEMETER POPOVICI

Demeter Popovici, Rumanian baritone, famous as a Wagner interpreter, has just died in Bucharest at the age of seventy-one. He created the role of Telramund in Lohengrin, at Bayreuth in 1894, and was one of the greatest singers in the roles of Wolfram, Alberich and Klingsor. His last engagement was at the Club Opera in Transylvania.



## CHICAGO

## EDWARD COLLINS' RECITAL

CHICAGO.—Edward Collins, American pianist who chose Chicago for his home city, has won recognition not only abroad but also in every state in the union as a pianist, composer and instructor of high order. Annually Mr. Collins gives a Chicago recital which is always attended by his host of friends and admirers. On May 1 the Playhouse was filled with an army of enthusiasts who were rewarded for staying indoors on a beautiful May day by hearing beautiful renditions of numbers by Handel, Beethoven, Chopin, Collins and Liszt, all at the hands of this gifted pianist. Collins belongs to that category of pianists whose scheme of piano playing reveals the composer and the orchestra man and his colorful palette makes for big effects even though he also gives much attention to small details. Possessed with intelligence a facile technic, Collins is poetic, romantic, though it is in dynamic passages, in building up climaxes wherein is found best expression in his playing. His success throughout the afternoon showed manifestly the enjoyment of his hearers.

## BRILLIANT-LIVEN PUPILS IN RECITAL

On the same afternoon, at Lyon & Healy Hall, sixteen pupils of Sophia Brilliant-Liven and Michael Liven of the Brilliant-Liven School of Music gave a recital before a large audience. It is not the province of a paper like the MUSICAL COURIER to review pupils recitals, yet the worth of a teacher is only gauged through the work of the students and all those who played at Lyon & Healy Hall on this occasion reflected credit on their mentors. Since coming to Chicago from Petrograd, where they taught at the Imperial Conservatory, Mme. Brilliant-Liven and Mr. Liven have made an enviable reputation for themselves, and after each recital their reputation has grown by leaps and bounds; likewise the number of their students has been materially on the increase. At a recent competition five of Mme. Liven's students were awarded gold medals, three of whom were heard on this afternoon. Without singling out any one student, they are all joined in words of praise. They played well, showed the result of good training and each one played his or her piece as it should be played. As a matter of record the names of those appearing are mentioned: Elaine Katz, Clara Schneider, Lorens Levitan, Frieda Homer, Jeanette Jerome, Rudolph Lapp, Jenny Snider, Eleanor Thies, Anna Sorkin, Frieda Finder, Ruth Deicher, Sedal Iglow and

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## HERBERT WITHERSPOON STUDENTS HEARD

Herbert Witherspoon, president of the Chicago Musical College, presented seventeen of his artist-students on May 1, at Central Theater, under the auspices of the school he so well heads. It is unusual that a teacher is able to present on a single afternoon so many gifted pupils as those who sang the international program of song literature that was enjoyed by a very demonstrative audience on this occasion. In a program of this kind there are naturally some students so talented that they outshine the others, but it would be unfair to mention their names, as really each of the seventeen participants had something meritorious to display; some had better voices than others, but each one showed careful guidance, and every student deserves praise for good diction, fine phrasing, clear delivery and a savoir faire that comes only with the assurance that one possesses when he has been well taught. Mr. Witherspoon's students reflected credit not only upon themselves and upon their teacher, but also upon the Chicago Musical College, their alma mater. The Chicago Musical College, which has for motto "A Conservatory pledged to the Highest Artistic Standards," lives up to that.

## LIBUSHKA BARTUSEK BALLET

Sunday, May 1, was an afternoon devoted almost entirely to the Chicago Musical College. Edward Collins, one of the head piano teachers at the school, played at the Playhouse; President Witherspoon's students appeared at Central Theater, and Libushka Bartusek, of the school, performed with her students at the Studebaker Theater. Libushka Bartusek has long ago made a name for herself as a first class ballet mistress, and though very young when she left the Chicago Opera Company as premiere danseuse a few seasons ago, she became an instructor, and annually with her numerous students she appears in ballet performances, proving that she is at the zenith of her career. The first part of the program was a choreographic presentation by Mme. Bartusek entitled Cinderella, a ballet pantomime in three acts. The music, played by the Little Symphony Orchestra under George Dasch, was made up of compositions by Gabriel-Marie, Rubinstein, Strauss and Gluck-Mottl. Part two of the program was devoted to diversissements. It would take too much space to review the performance as it deserves. Thus, let it be said that it was up to the high standard set in the past by this brilliant instructor, who achieves a professional performance with her students.

## KARL RECKZEH CONDUCTS UNITED CHORUSES

Besides being one of the finest piano teachers of which Chicago boasts, Karl Reckzeh has won considerable success as conductor. He has directed orchestras and choruses on many occasions, proving his ability as a leader. The annual concert of the United Male Choruses of Chicago at Medinah Temple, May 1, was a huge success, due to the brilliant conducting of Conductor Reckzeh, who held his forces well in hand and which under his expert direction sang with vigor, enthusiasm, fine balance and sonorous, sturdy tone. The A cappella group, including Wagner's Weighesang and Beethoven's Hymne an Die Nacht, was all that could be heard.

## GORDON STRING QUARTET

The Gordon String Quartet's May 1 program at Simpson Theater, Field Museum, under the auspices of the Library of Congress, Elizabeth Sprague Coolidge Foundation, included Elliot Schenck's E major and Beethoven's C major quartet and Stornelle e Ballate by G. Francesco Malipiero.

## CATHRYNE BLY UTESCH'S APRIL ENGAGEMENTS

During the month of April, Cathryne Bly Utesch, Chicago soprano, was kept busy filling the following engagements:

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Chicago Musical College

ments: April 1, Hope Evangelical Lutheran Church; 6, recital, Illinois Wesleyan University, Bloomington (Ill.); 10, Morgan Park M. E. Church; 13, Ogden Park Chapter O. E. S.; 17, Drexel Park Presbyterian Church; 21, radio station WEBB, Chicago Concert Company; 23, Brevoort Hotel, fortieth anniversary of Scottish Clan Campbell; 26, radio station WMAQ, artist series; 27, Kiwanis Club, Chicago Heights; 28, West Englewood Lions Club, Chicago.

## PFAU-SPIRO ENSEMBLE

One of the most enjoyable features of the recent meeting of the Junior Friends of Art, at the Blackstone Hotel, was the appearance of Franz Pfau and Raphael Spiro, whose splendid sonata playing is meeting with approval everywhere this gifted pianist and violinist appear. Each is a finished artist and their ensemble is perfection, as their performance on this occasion of the Beethoven C minor sonata attested. They were enthusiastically applauded by the discriminating audience.

## ANNA GROFF-BRYANT STUDIO OF VOCAL ART

Anna Groff-Bryant, vocal specialist and instructor, spent the week-end in Green Bay, Wis., where she goes to supervise the vocal department of St. Joseph's Academy and to conduct special examinations and interpretation classes for the graduation class.

Anna Hansen Misener, contralto and pupil of Anna Groff-Bryant, recently sang a group of songs for the Women's Club of Mason, Ill., and on May 2 for the Women's Club and Y. M. C. A. of Mason, Ill., Theodore J. Regnier, baritone and pupil of Anna Groff-Bryant, appeared as soloist over station WQJ, April 26, during the special concert hour. Alice Phelps Rider, dramatic soprano and pupil of Anna Groff-Bryant, conducted the Easter musical services and appeared as soloist at the Universalists Church of Markans, Wis.

## CHICAGO MUSICAL COLLEGE NOTES

George Graham, baritone, artist-student of Herbert Witherspoon, is appearing in the Young American Artists' series on May 12 in a concert at the Fine Arts Recital Hall.

Adelaide Liefeld, artist-student of Jaroslav Gons, gave a cello recital at the Lawrence Conservatory of Music in Appleton, Wis., on April 25. Miss Liefeld also appeared in concert as a member of the Selwitz Quintet, playing the E minor concerto for cello by David Popper. She was accompanied by Ruth Orcutt (artist-pupil of Edward Collins) on the piano. Miss Liefeld also played at the Fine Arts Club on May 1, receiving an ovation for her artistic playing.

Pedro Espino, Spanish tenor, artist-pupil of Mme. Arimondi, was presented from WLS, May 3. Senor Espino featured Spanish folk songs, the kind Spanish people really sing. Senor Espino was born in Mexico and learned the Spanish folk songs from his Spanish mother. He has been successful in his concert career, specializing in Spanish songs.

Helen Fletcher artist-student of Maurice Aronson, was solo pianist before the Music Teachers' Organization at Livingston, Mont. Dorothy Caski, eleven years old piano student of Bess Ressegue, gave a piano recital in Lyon & Healy Hall on April 30; she played to a full auditorium and showed remarkable talent.

## DEVRIES' PUPIL WINS SUCCESS WITH ORCHESTRA

Harlan W. Cleveland, baritone artist-student of Herman Devries, scored heavily as soloist with the People's Symphony Orchestra, May 1. Mr. Cleveland won the full approval of the listeners through his artistic singing of the Eri Tu aria from Verdi's Masked Ball and the Vision Fugitive from Massenet's Herodiade. He was compelled to add an encore, the Drinking Song from Hamlet, which met with the same success as his programmed numbers.

MENDELSSOHN CLUB ELECTS LAMPERT AS CONDUCTOR

At its annual meeting, the members of the Chicago Mendelssohn Club re-elected Calvin Lampert conductor by a unanimous vote. The following officers also were elected: Clarence L. Neu, president; Edward T. Clissold, vice president; Theo. Turnquist, secretary; George Spaulding, treasurer. Bertha Ott Inc., will handle the business management for the coming season.

## AMERICAN CONSERVATORY NOTES

Marie Zendt, of the vocal faculty, is appearing in the series of artist recitals in Lyon & Healy Hall daily during the week of May 9. John Brown of the American Conservatory faculty is Mrs. Zendt's accompanist. Esther Huxhold, pianist, presented her pupils in recital at the Conservatory, April 30. Jacques Gordon, violinist, and Joe Brinkman, pianist, gave one of their highly successful recitals in Green Bay, Wis., May 5. Michael Yozavitas, artist-pupil of (Continued on page 34)

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## SIXTEENTH SEASON OF RAVINIA OPERA ANNOUNCED

The sixteenth season of Ravinia Opera and Concerts will open Saturday night June 25, and continue until Monday night, September 5. This is the first item in the prospectus of his 1927 plans which Louis Eckstein has just issued, and it is sufficient to bring a thrill to the hearts of all those who from season to season look forward to the ten weeks and three days of Ravinia Opera with keen anticipation. While the people of Chicago and the Middle West regard Ravinia as peculiarly their own, interest in this unique institution is by no manner of means confined to this section. Ravinia, in the broader and truer sense, belongs to the entire United States—even to the world—and Mr. Eckstein's annual pre-season announcement is awaited with the same interest in the music centers of Europe as it is here in America. The season which is soon to be a reality is fraught with much that goes to make opera of the highest calibre, and the plans announced to date are the result of months of patient and painstaking study and labor.

As one looks back over the preceding seasons of Ravinia Opera one fact stands out so insistently that it becomes astounding. This is that every season is so distinguished that at its end all Ravinia patrons are bound to the opinion that the season just ended was of such merit that it would be impossible to exceed it. Yet the process of making each season better than its predecessor goes on; standards are continually elevated and a way is found of introducing some new element which is sufficient to arouse admiration and enthusiasm. This idea was uppermost when Mr. Eckstein set himself to this task last autumn—the curtain has no more than descended on one season, until work begins on a new one—and that again he has evolved a series of surprises for his patrons is made evident by a glance at the prospectus at hand.

This season of Ravinia Opera and Concerts will again be one long music festival. The world's greatest singing-actors will give superlatively of their talents, and they come from the greatest of the opera houses; their names are known wherever opera is sung; they stand foremost in the ranks of the interpreters of music drama. Old friends and new, a repertory of surpassing worth and every detail that will add to Ravinia's lustre—such in prospect is the season of 1927.

There is reason for congratulation in the fact that the majority of those artists who so distinguished the last season at Ravinia are to return, and that the roster has been augmented with names equally illustrious, who are listed for Ravinia for the first time during the coming season. In keeping with a policy which is iron-clad, the repertory is not only to be broad in scope, but it has also been chosen with the artists in mind. In other words, every Ravinia artist will be given the opportunity to appear in a wide range of roles and to interpret those parts in which he or she stands pre-eminent. As usual there will be a concert every Monday night, with soloists chosen from among the

Ravinia artists and orchestra. Popular concerts and children's concerts will likewise be featured. Ravinia is unique in that it is the only opera house in the world using a permanent symphony orchestra.

The complete roster arranged in alphabetical order is as follows: sopranos—Lucrezia Bori, Helen Freund, Mary Lewis, Florence Macbeth, Margery Maxwell, Tina Paggi, Elisabeth Rethberg; mezzo-sopranos and contraltos—Ina ourskaya, Julia Claussen, Anna Correnti, Philine Falco, Gladys Swarthout; tenors—Mario Chamlee, Edward Johnson, Giovanni Martinelli, Jose Mojica, Giordano Paltrinieri; baritones—Mario Basiola, Louis D'Angelo, Giuseppe Danise, Desire Defrere; basses—Paolo Ananian, Virgilio Lazzari, Leon Rothier, Vittorio Trevisan; conductors—Louis Hasselmans, Gennaro Papi, Wilfred Pelletier; chorus master—Giacomo Spadoni; concert conductor—Eric Delamarter; stage director—Armando Agnini; premiere danseuse—Ruth Page.

Those who have kept an eye on Ravinia Opera throughout the seasons know full well that Mr. Eckstein is just as particular about the repertory as he is about the artists, and he has ever insisted that there shall be no miscasting. Every artist must always appear at his best and every role must be interpreted by those best fitted to it. It goes without saying that this plan again figures largely in the outline of the new season's work. Then there is another rule at Ravinia and this is that the patrons shall be given as varied a selection of operas as is humanly possible. Naturally, those works which form the standard repertory, and which are "standard" because they are so firmly fixed in the affections of all opera lovers, will form the backbone of the season's work. But the interesting revivals and novelties have not been forgotten and among them must be mentioned Mignon, which has not been presented at Ravinia for years, but which, with Mme. Bori in the title role, was one of the recent season's great successes at the Metropolitan Opera House. Pelleas and Melisande, another work new to Ravinia, is on the schedule and is representative of the ultra-modern French school. Mme. Bori and Mr. Johnson will be heard in its name parts. The King's Henchman, by Deems Taylor, one of America's greatest composers, will possibly be given.

The complete list as it has taken form in the mind of Mr. Eckstein follows: La Traviata, Cavalleria Rusticana, Rigoletto, Aida, Mignon, Lucia, Carmen, Pagliacci, Madame Butterfly, Faust, Tosca, La Boheme, Secret of Suzanne, Manon by Massenet, Il Trovatore, The Barber of Seville, L'Elisir d'Amore, L'Amore Dei Tre Re, Don Pasquale, La Navarraise, Romeo and Juliet, Martha, Fedora, Lohengrin, The Tales of Hoffman, Andrea Chenier, Samson et Delila, Fra Diavolo, Manon Lescaut, The Masked Ball, La Juive, La Vida Breve, Madame Sans Gene, Pelleas et Melisande, The King's Henchman and La Perie.



CLEMENS KRAUSS,  
conductor of the Municipal Opera at Frankfurt-am-Main,  
who has been engaged as guest conductor of the New York  
Symphony Orchestra for next season.

gold, 12; Walkure, 14; Siegfried, 16. Gotterdammerung, 19; Dr. Faust, Busoni Premiere, the end of June; Richard Strauss Festival, Frau ohne Schatten, August 20; Ariadne, 22; Salome, 23; Elektra, 25; Intermezzo, 27; Rosenkavalier, 28.

J. D.

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the Life of the Peoples, at Frankfurt-am-Main, Germany, this summer, from June 11 to August 28.

The exhibition, which has been organized by the city of Frankfurt with the cooperation of the Association of German Composers and Music Teachers, occupies several buildings of the Frankfurt exhibition grounds around the great Festival Hall. Among its various sections there is one dealing with music history, containing collections of important documents on music, instruments, etc.; an ethnographic section, containing complete sets of musical instruments of many countries, ages and peoples; a section devoted to modern music and musical education, and one to the manufacture of musical instruments of every description and of mechanical and wireless instruments. Another section deals with the realm of the music publisher, professional literature, means of instruction, etc.

Among the material exhibited are a number of important public and private collections and archives.

In connection with and during the exposition a large number of concerts and operas will be given in Frankfurt. Among the features of these performances will be a Richard Strauss festival, during which the famous composer himself will conduct his six operas. In this, as in performances of other well-known operas, many singers selected from the first ranks in Germany and other countries will assist the staff of the Frankfurt opera house.

Among other performances during the exposition period are several large orchestral concerts and chamber music evenings, arranged by the association of German Composers and Music Teachers. A choral festival and a Workmen's Musical Week, and also a week devoted to children's music and musical education, have been prepared.

The International Association of Modern Music will

hold its international musical festival at Frankfurt-am-Main at the end of June and the beginning of July, this being the first time that this congress takes place in Germany.

The dates on which the more important opera festivals will be performed are as follows: Fidelio, June 11; Rhein-

## Robert Braine's New Opera

Robert Braine has written a new opera in three acts called The Wandering Jew, to the libretto of E. Temple Thurston, well known British author.

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"Many musicians believe this to be Mr. Hadley's finest composition, and it certainly has many fine moments. It was splendidly sung by the Choral Society with its fine chorus of about two hundred voices. The training which the Chorus has received under Mr. Norden has been very thorough, as was shown by the excellent tonal quality, admirable intonation and enunciation and accuracy in attack and other details. The great climaxes of 'The War Song,' the delicacy of 'The Sleep Song,' for women's voices alone, and the brilliancy of 'The Hunting Song' were very skillfully brought out. The quiet music, 'Mourn to the Dead,' with its choral-like effect, coming after the mighty volume of sound at the close of 'The War Song,' was especially effective. Mr. Hadley's composition is one which deserves to be heard more frequently, and The Reading Choral Society is to be congratulated for being one of the first, if not the very first, organization of its type in Pennsylvania to give it."—The Public Ledger, Philadelphia, April 28, 1927.

"New laurels were won by Mr. Norden in his skillful directing of Henry Hadley's 'Ode to Music.' Under his baton the Chorus responded in splendid harmony and mastered the technical difficulties of the work with surprising ability. The male voices were augmented for this rendition and added much to the effectiveness of the presentation."—The Philadelphia Record, April 28th, 1927.

"The performance was the most memorable in the history of the Society. Evidently inspired by the presence of Dr. Hadley, the 200 singers grouped on the stage sang with a precision and certain buoyancy that was gratifying. The tonal quality was noticeably improved. Mr. N. Lindsay Norden conducted in capable manner, keeping chorus, soloists and orchestra in responsive unity. The orchestral accompaniments, heavily scored at times, were carefully handled. In presenting the 'Ode to Music' the Choral Society achieved its most significant success. The lofty standard maintained throughout the work testified to months of drilling and tedious rehearsals and the difficulties—there were plenty—were no hindrance to a generally smooth performance."—The Reading Times, April 29th, 1927.

"A large audience heard the closing concert of the season of the Reading Choral Society at the Strand Theatre. It was one of the most imposing presented by the Choral, and the distinction was the fact that Dr. Hadley was the guest conductor. The Chorus again lived up to its reputation, relative to the manner in which it responded to attacks, shading, volume and tone coloring. N. Lindsay Norden, Conductor, was accorded the biggest reception he has received since he took over the conductorship of the local Choral. . . . One of the most important sections of the work, 'The War Music,' was replete with vividly contrasting passages, and was descriptive of its character all the way through. Very beautiful was the 'Play,' 'Sleep' and 'Hunting' Songs."—The Reading Eagle, April 28th, 1927.

## ACROSS THE COUNTRY

**Atlantic City, N. J.**—Bernard Parronchi, cellist of the Hotel Ambassador Orchestra, has been commanded to play for Pope Pius XI next Easter Sunday at the Vatican. This command is the result of Mr. Parronchi's recent successful recital in Paris.

**Boston, Mass.** (See letter on another page.)

**Chicago, Ill.** (See letter on another page.)

**Greenwich, Conn.**—Donald Pirnie, bass-baritone, sang a program of songs at the Greenwich High School Auditorium before a large and appreciative audience. Mr. Pirnie possesses a resonant voice of beautiful quality and of ample power and range, splendidly controlled. His diction and enunciation are excellent. Throughout the program, Mr. Pirnie's singing was distinguished by dramatic fervor and sincerity, always tempered by restraint and impeccable taste. Six encores were added to an already rich program. David Williams was the able and sympathetic accompanist.

H. C.

**Jersey City, N. J.**—Rachel Ringborg Jensen, coloratura soprano, made her debut in a song recital in Bergen Lyceum recently. Possessing a rare and charming voice of splendid technic, she was heard with great pleasure by the music lovers of the metropolitan area. Her program at the dinner dance of the Madrigal Club in Steinway Hall recently was greatly enjoyed. She was assisted by Lucille Blabe, pianist, and Erick Lebon, violinist. Her program consisted of varied selections in three groups.

A benefit concert for the Christ Hospital will be held in the Dickinson High School Auditorium May 12. The artists appearing on this occasion are Queena Mario, soprano, and Giuseppe Danise, baritone, both of the Metropolitan Opera Company, and the Marmein Dancers.

H.

**Miami, Fla.**—One of the most enjoyable musical events of the season was the recital given in Miami by Helen Flanagan, soprano, and Frederick Hogsmith, tenor. These gifted artists are pupils of Mme. Elise Graziani, head of the voice department of the Miami Conservatory of Music in connection with the University of Miami, of which Bertha Foster is director. Their program was well chosen and the natural sweetness of their voices, together with their artistry, called for many encores after each number. Hannah Spiro Asher, teacher at the Conservatory, lent

splendid support as accompanist. Each of the artists sang a group of Mana-Zucca songs, and in her own charming way Mana-Zucca accompanied these groups at the piano.

Mana-Zucca, well known composer, has presented many artists in recitals in her home the past season. Grace Hamilton Morrey was presented to several hundred music lovers and friends of Mana-Zucca and her husband, Mr. Irvin Cassell. Felicia Rubier, pianist, also gave a program to many admiring friends.

A. W.

**Philadelphia, Pa.** (See letter on another page.)

**Wichita, Kans.**—Tito Schipa, tenor, in his recital at the Forum, furnished one of the season's major musical events here in Wichita. He sang songs from the Italian, French and English, and two operatic arias, M'Appari from Martha and Elle Ne Croyait Pas from Mignon. His accompanist was Jose Echaniz. The concert was managed by Mrs. L. K. Brown.

C. E. S.

## SAILINGS

## John McCormack

John McCormack sailed on May 7 on the Laconia. It is his intention to spend the summer in absolute rest, and this will be the first rest that he has had since October, 1925, so numerous have been the demands for concert appearances. He is going to Moore Abbey, County Kildare, one of the finest estates in Ireland, consisting of fifteen thousand acres entirely enclosed. During his stay in Ireland he will not sing at all in public except perhaps for one or two benefit recitals in Dublin. He will return to America in the fall.

## Moriz Rosenthal

Moriz Rosenthal, Polish pianist, sailed May 6 on the S. S. Olympic for a rest abroad after a strenuous concert season that extended throughout the East coast and the Middle West. Mr. Rosenthal will visit Vienna and Bad-Gastein in Austria, Montreux and St. Moritz in Switzerland to recuperate fully from his recent illness. On May 22 Mr. Rosenthal will serve as judge at the pianistic contest which is to be a part of the International Music Exposition staged at Geneva. The pianist will return late in November to resume his concert engagements and his work at the Curtis Institute of Music.

## William Thorner

William Thorner will sail from New York on May 21 on the S. S. Leviathan to conduct classes in Paris. Mr. Thorner planned to start his teaching abroad on May 10, but so many of his pupils made urgent demands for lessons this spring that he decided to retard the date of his departure. One of these pupils is Anne Roselle who arrived from Europe recently and called at the Thorner studio the very next day to make arrangements for instruction. Mr. Thorner is the teacher of many prominent operatic and concert artists.

## Mr. and Mrs. Henry Hadley

When the S.S. Southern Cross of the Munson Line sailed last Saturday, it carried with it Mr. and Mrs. Henry Hadley, bound for Buenos Aires. Mr. Hadley will conduct a series of orchestral concerts there during this month and June.

## Beniamino Gigli

Beniamino Gigli sailed on the Conte Rosso last Tuesday with his children, Rina and Enzo, and Mrs. Gigli, for their villa in Recanati, Italy. The singer appeared Monday evening at Carnegie Hall for the benefit of the Neurological Fund of the Post Graduate Hospital and more than \$8,000 was realized. Mr. Gigli will rest at his Italian home until August when he will depart for South America to sing a series of opera performances. The Giglis will return to this country early in the fall, when the tenor will sing at the Century Theater on October 23.

## Henri Deering

Henri Deering, pianist, sailed last Saturday on the S.S.

Ryndam. He will stay in Paris a few days and then spend the rest of the summer in Berlin. Mr. Deering will return to America early in October.

## Metropolitan Opera Artists and Novelties

General Manager Giulio Gatti-Casazza, of the Metropolitan Opera Company, upon his departure for Italy on May 10, announced the artists and novelties for the coming year. Among the artists engaged are six Americans—Dreda Aves, Leonora Corona, Mildred Parisette, Margaret Bergin, Frederick Jagel and Fred Patton. Other new artists are Philine Falco, Gertrude Kappel, Liane Martiny, Elena Rakowska, Grete Stueckgold, Richard Mayr, Kurt Ruhrseitz. The novelties to be given during the year will be: La Rondine (Puccini), Violanta (Korngold), and Madonna Imperia (Alfano). The artists who have been re-engaged are as follows: Sopranos—Frances Alda, Martha Attwood, Lucrezia Bori, Ellen Dalossy, Elvira De Hidalgo, Forence Easton, Minnie Egner, Editha Fleischer, Amelita Galli-Curci, Nanette Guilford, Maria Jeritza, Nanny Larsen-Todsén, Louise Lerch, Mary Lewis, Queena Mario, Nina Morgana Maria Mueller, Frances Peralta, Rosa Ponselle, Elisabeth Rethberg, Charlotte Ryan, Thalia Sabanieva, Marie Sundelius, Marion Talley, Marie Tiffany, Elda Vettori, Phadie Wells; mezzo-sopranos and contraltos—Merle Alcock, Cecil Arden, Mary Bonetti, Ina Bourskaya, Karin Branzell, Julia Clausen, Dorothea Flexer, Jeanne Gordon, Kathleen Howard, Marie Mattfeld, Margaret Matzenauer, Carmela Ponselle, Ernestine Schumann-Heink, Marion Telva, Henriette Wakefield; tenors—Max Altglass, Angelo Bada, Max Bloch, Mario Chamlee, Rafaelo Diaz, Beniamino Gigli, Edward Johnson, Walther Kirchhoff, Rudolf Laubenthal, Giacomo Lauri-Volpi, Giovanni Martinelli, George Meader, Lauritz Melchior, Giordano Paltrinieri, Alfio Tedesco, Armand Tokatyán; baritones—Mario Basiola, George Cehanovsky, Louis D'Angelo, Giuseppe Danise, Giuseppe De Luca, Arnold Gabor, Millo Picco, Vincenzo Reschiglian, Titta Ruffo, Friedrich Schorr, Gustav Schuetzendorf, Antonio Scotti, Lawrence Tibbett, Clarence Whitehill; basses—Paolo Ananian, Michael Bohnen, Feodor Chaliapin, Adamo Didur, William Gustafson, Pavel Ludikar, Joseph Macpherson, Pompilio Malatesta, Ezio Pinza, Leon Rothier, Frederick Vajda, James Wolfe; conductors—Giuseppe Bamboschek, Vincenzo Bellezza, Artur Bodanzky, Louis Hasselmanns, Tullio Serafin; assistant conductors—Giuseppe Cesati, Fausto Cleva, Riccardo Delleria, Antonio Dell' Orefice, Carlo Edwards, Paul Eisler, Wilfrid Pelletier, Karl Riedel, Vittorio Verse; chorus master—Giulio Setti; stage directors—Samuel Thewman and Wilhelm von Wymetal; stage manager—Armand Agini; assistant stage manager—Oscar Sanne; premiere danseuse and ballet mistress—Rosina Galli; ballet masters—Ottokar Bartik, August Berger; premier danseur—Giuseppe Bonfiglio; mime and danseur—Alexis Kosloff; solo danseuses—Rita De Leporte, Mollie Friedenthal, Lillian Ogden, Ruth Page. Louise Homer, formerly for many years a member of the Metropolitan Opera Company, will return for several performances.

## CHICAGO

(Continued from page 32)

Allen Spencer, is making a six weeks' concert trip through the eastern states as solo pianist with Joseph Bobrovitch, Lithuanian tenor. Martha James presented her young violin pupils in a public recital in the Conservatory Recital Hall, May 4. Dramatic art students gave an interesting program of readings and scenes from one-act plays in the Conservatory Recital Hall, May 6.

Edward Eigenschenk and Whitmer Byrne, pupils of the organ department, were among the winners in the final organ contest conducted by the Illinois Federation of Music Clubs at Kimball Hall, May 5. Mr. Eigenschenk received first prize, the William H. Barnes \$250. cash prize, and Mr. Byrne received the Austin Organ Company \$100 cash prize.

JEANNETTE COX.

Guilmant Organ School Commencement  
May 24

The twenty-sixth annual commencement of the Guilmant Organ School, Dr. William C. Carl, director, will be held on Tuesday evening, May 24, at the First Presbyterian Church, New York. An attractive program has been arranged, and Edgar Schofield, bass-baritone, will appear as soloist.

## Julius Caesar at Smith College

On May 14, Smith College will perform Julius Caesar, by Handel. This is said to be the first performance in America. The work was written in 1723, and the Smith College production, which will be sung in English, will be based on the edition of this work by Dr. Oscar F. Hagen.

## Liebling Pupil Engaged for Chicago Opera

Elinor Marlo, contralto, pupil of Estelle Liebling, has been engaged for the Chicago Opera.

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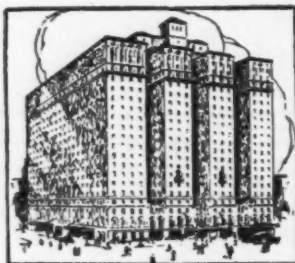
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## THE PICK OF THE PUBLICATIONS

**Progressive Education, A Quarterly Review, 1927, Vol. 1.**—Progressive Education is a quarterly review devoted to an exposition of the newer tendencies in education. It is edited by Gertrude Hartman and published by the Progressive Education Association of Washington, D. C. Its first issue of 1927 is devoted to a single subject: the aid of creative expression through music. It contains articles by Thomas Whitney Surette, Katherine K. Davis, Harriet Ayer Seymour, Elizabeth Newman, Satis N. Coleman, Ruth Doing, Norval Church, Peter W. Dykema, Helen Goodrich, Edith Potter, Ellen W. Steele, Calvin B. Cady, and thirty pages of miscellaneous material including pictures and musical examples from musical plays in the Lincoln School of New York, musical plays in the Ethical Culture Branch School, valuable departments under the names of News and Comments, News of the Association, Books, Books for Children, and reviews of material which has appeared in the magazines. This magazine is profusely illustrated with pictures of children at work and play and includes numerous examples of children's creative work.

## Violin

(Oliver Ditson Co., Boston)

**Quintet in F minor (To a Soldier), by Samuel Gardner.**—The titles of the individual movements are Prologue (La Vie), Capriccio, Dans la Forêt (La Mort), and Epilogue. It is a quintet for piano and strings and is printed in score and parts. The music is complex, somewhat modern but not excessively so, and is interesting.

(Carl Fischer, Inc., New York)

**Graded Course of Violin Playing by Leopold Auer.**—Books 5, 6, 7 and 8 are now published, and these complete this interesting course by this eminent violinist and pedagogue. The fifth book is devoted to the "medium advanced grade," which includes the second and third positions with an introductory chapter on the half position. The sixth book is devoted to the "advanced grades" including the higher positions and the trill. The seventh book Mr. Auer calls the "difficult grade" and shows the different kinds of bowing, while the eighth book is known as the "virtuoso grade" of which the principal exposition is the octave playing. Needless to add that this work is done in supreme style with every possible attention to the subject involved, with detailed explanations by Mr. Auer and careful guidance. This work is further supplemented by the Leopold Auer Graded Courses of Ensemble Playing.

**Six Classic Trios Compiled and Edited by The Norfleet Trio.**—The contents of this volume are: Minuet I and II of Jean Philippe Rameau, from Pieces de Clavecin en Concerts, with one violin, one flute and one viola; the trio in G major of Joseph Haydn; trio in G major of Mozart; Andante con Moto from trio in D minor of Mendelssohn; Scherzo from trio in E flat major of Schubert, and the Adagio from the trio in B flat major of Beethoven. These delightful selections have been carefully edited and arranged so as to be within the range of amateurs and to assist them in the understanding of some of the principles of ensemble playing. There are some illuminating foot notes as to the playing of the works and which are also of historical interest.

## Piano

(J. &amp; W. Chester, Ltd., London)

**Summer Idylls, by V. Raitto.**—The titles are Barcarolle, Pastorale and Idylle. The music is interestingly written for the piano, in flowing and expressive style.

**Ballade for Piano, by Carsten Af Bornemann.**—A piano piece in quite modern style with some chord clusters in the left hand. It is intended to represent a Norwegian folk tale.

(Oliver Ditson Co., Boston)

**Analytic Symphony Series, edited by Percy Goetschius.**—(1) Haydn Surprise Symphony, No. 6, in G major; (2) Mozart Symphony No. 48, in G minor; (3) Beethoven Symphony No. 5, in C minor; (4) Schubert Symphony, No. 7, in B minor (Unfinished). Each of these books contains a portrait of the composer, a short biography and an explanatory preface. The symphony is then given in piano arrangement with a complete exposition of the form printed along with the music. These books offer a wonderful opportunity to the student.

## Estelle Liebling Studio Notes

Hope Hampton is to be the star of the new operetta, The Proud Princess, which will be produced by Alfred E. Arons. Olive Hutchinson, coloratura soprano, was soloist at the Paramount Theater, New York, the week of April 18. Erma Chase has been engaged for the new musical comedy, Oh Ernest; this is the musical version of Oscar Wilde's The Importance of Being Ernest. Estelle McNeal will again be on a Keith vaudeville tour to begin in Chicago immediately. Augusta Lenska, Chicago Civic Opera contralto, was the chief soloist at the Rubinstein Club recital at the Waldorf-Astoria, April 20, on which occasion she created a favorable impression. Bartlett Simmons, leading tenor of the Great Temptation, has just returned to New York after a tour of several months.

## Liszniowska Class in Erie

Marguerite Melville Liszniowska has recently finished having a week's master class at Mercyhurst College in Erie, Pa., which brought pupils from eight neighboring cities. The success of the class was so marked that four of the pupils have arranged to continue their work with Mme. Liszniowska at the Cincinnati Conservatory of Music, while the music department at the college has engaged her for another class next season. Before going to Erie, Madame Liszniowska gave a recital in Urbana, O., under the auspices of the Urbana Music Club. To quote from the Urbana Democrat, it said: "Listening to Madame Liszniowska one is impressed with the perfectness of her art. Each note is perfect in tone, coloring and precision. Her handling of the piano resembled in brilliancy Paderewski, and in her soft caressing passages, Rachmaninoff."



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### ARTISTS EVERYWHERE

**Elsa Alsen** was invited to participate in the Mozart-Beethoven pageant and ball given recently by the Cleveland Orchestra Association, at which time she sang the Page Aria from Figaro. The orchestra men, soloists and conductor all appeared in the costume of the period of Mozart, and the affair was considered one of the most unique given in Cleveland.

**The American Society of Composers, Authors and Publishers** announces that it is now located in its new offices in the Paramount Building at 1501 Broadway, New York.

**Zlatko Balokovic**, violinist, completed his extensive European tour with a London appearance on May 9. He will come to America for a short visit and will return to Europe, where he is booked for another tour next fall. He will play again in this country starting in February, 1928.

**Evsei Belousoff**, cellist, appeared at the spring festival in Baldwin, Kansas, and then left for California, where he will spend the summer in San Diego.

**Marion Carley**, pianist, has been busy recently filling concert engagements. On March 17 she was soloist with the Jamaica Choral Society; March 23, she was heard with the Impromptu Club of Brookline Mass; the following day she played before the Exeter Music Club of Exeter, N. H., and April 1 she appeared at the Park Hill Club of Yonkers, in recital with Mme. Godillot and Norman Jolliff.

**The Cherniavsky Trio** will play in Shawnee, Okla., next season in connection with other engagements in the same state and in Texas. In the latter state, Austin, Denton and San Antonio have already been announced for the artists.

**Cecilia Cramer**, at a recent vocal concert, sang the following numbers: Tu qui Santuzza, Cavalleria Rusticana; a group of songs by Dvorak, Minetti, and Rogers; Ah, chi sognar potea, from Anelli's Fernanda; and duet from the first act of Tosca. Mme. Cramer's charming voice showed to very good advantage in these selections. She was heartily received.

**Esther Dale** was among the many artists who offered their services to the Music Teachers' charity concert, which took place in Carnegie Hall on April 24.

**Ernest Davis** appeared as soloist with the Mountain Lakes Glee Club on April 19. April 25 to 28 the tenor sang at the Halifax Festival, appearing in Carmen; Cavalleria Rusticana; New Earth, by Henry Hadley, and Morning of the Year, by Charles Wakefield Cadman. April 29 found him at Truro, N. S., singing in Mendelssohn's St. Paul. At the Keene Festival, today, May 12, he sings in Cavalleria Rusticana, and at Manchester, Conn., on May 15, he is booked for an appearance in Gounod's Redemption. The tenor leaves for the Pacific Coast on June 20, and en route he will appear in recital in Ohio, Kansas, Colorado and Wyoming. He will sing at the Hollywood Bowl on July 15.

**Mildred Dilling**, harpist, and **Edgar Schofield**, baritone, appeared at the Twentieth Century Club, Pittsburgh, Pa., on April 11, and the following day they gave a concert before the Plainfield, N. J., Concert Society. Ellmer Zoller was at the piano for both programs.

**Dusolina Giannini**, soprano, completed her season with a return appearance at the Kansas State Normal School in Emporia, Kans. In the course of the current season Miss Giannini has covered an enormous territory, from Konigsberg, Prussia, to San Diego, California, making over thirty recital and operatic appearances in Europe and over forty concert appearances in this country. During the coming season Miss Giannini will again divide her time between America and Europe. She will remain in this country until early February and will then sail for Europe where she will again appear both in recitals and opera.

**Jeanne Gordon**, Metropolitan Opera contralto, is not touring with that organization this season. It was inadvertently stated that Miss Gordon would appear in opera in Cleveland. Miss Gordon is engaged in making Vitaphone records at the present time.

**Lillian Hunsicker** gave a recital in Jordan Hall, Boston, and the following day the Boston Herald declared that "Miss Hunsicker brought with her an exquisite voice, a voice peculiarly beautiful in its lowest register, of a paler loveliness throughout the rest of its long range. This fine organ Miss Hunsicker has brought to a high state of development; with it she can do deftly perhaps all that she desires, and all with enviable ease." The Boston Transcript critic found that "Miss Hunsicker is a young person of agreeable personality. Everything about her manner and her bearing on the stage is entirely in her favor. Poise, the ability of giving the appearance of being completely at ease before an audience are no mean assets." In regard to her voice, the Boston Globe stated that "Miss Hunsicker has a voice of exceptional smoothness and clarity and of ample volume, a voice with remarkable potentialities as a musical instrument." Miss Hunsicker recently scored a success when she appeared with the Allenton Symphony Orchestra, singing Je suis Titania, by Thomas, and Lieti Signor, Meyerbeer.

This concert was broadcast, and that the soprano's voice carried well is evident from the many letters of commendation which she has received.

**The Jacobinoff-Folgmann-Wissow Trio** recently made its second appearance of the season in Philadelphia in the Academy of Music, and according to the Public Ledger, "The audience was very enthusiastic throughout the entire concert, recalling the players many times at the end of each number. Its great success this season should encourage the members of the Trio to give a larger number of public concerts next season." In commenting on the Beethoven Trio, Opus 97, the critic of the Philadelphia Evening Bulletin declared that, "From the moment the instruments began the masterful composition until the final chord melted away, it was evident that a profound impression seemed to grip all present, especially during the scherzo and the singing andante of the third movement. Honors to the players themselves were about equally divided. Each had his opportunity to display his finish and ability, and during the fugal constructions occurring during the concert, the combined musicianship stood out in a manner which was very laudable." The Inquirer noted that the Trio has firmly established itself in serious musical circles of the city as a chamber music organization of distinction.

**C. J. Kindel** has announced that he is no longer presi-

dent of the Grand Rapids Symphony Orchestra Association, inasmuch as there is no longer such an organization in existence.

**Hulda Lashanska** will return to the concert stage next season and make a transcontinental tour after a year spent in retirement because of the death of her husband in Europe last summer.

**Jeanne Laval**, contralto, has been engaged as soloist for the concert series at the State Normal School of Mansfield, Ohio, during the 1927-28 season.

**The Lawrence Harp Quintette** is an organization which was founded in order to demonstrate the unlimited possibilities of the harp of today. Its members, Lucile Lawrence, Mariette Bitter, Grace Weymer, Thurema Sokol and Eleanor Shaffner, are all soloists of repute who have appeared not only in this country but in other parts of the world. It has been said of them: "The Lawrence Harp Quintette is symbolical of the tremendous advance that the harp has made in the last few years as a virtuoso instrument. This youthful ensemble is distinguished by its splendid sense of rhythm, artistic interpretation, charm and musical accord." On May 15 the Lawrence Harp Quintette will give a recital with Michio Ito at the Times Square Theater, New York.

**Augusta Lenska**, Chicago Opera contralto, was kept busy in the east after the close of her operatic season. She sang in Lowell, Mass., on April 18; for the Rubinstein Club in New York, on the 19th, and in Oswego, N. Y., on the 25th. Miss Lenska sailed recently for Europe on the S. S. Asturias. She will spend most of her summer in France and Italy and will make some concert appearances early next fall. She will return in October to resume her operatic and concert activities in this country.

**Grace Leslie** appeared recently in Pittsburgh, Pa., as contralto soloist with the Mendelssohn Choir of that city in its presentation of Bach's Passion According to St. Matthew. In the Pittsburgh Sun appears the following comment: "It is claimed that oratorio soloists are fast becoming obsolete, and yet we heard last night four that were distinguished and just past the threshold of youth. Grace Leslie displayed a voice that was at once plastic and effulgent." And writes the critic of the Pittsburgh Post: "Grace Leslie made a happy impression. It is our hope that she will come again." It would seem that this hope will come true, judging from the letter which Ernest Lunt, conductor of the Mendelssohn Choir, wrote Miss Leslie following her performance. An excerpt follows: "You will be glad to know that your work was much appreciated, and the best evidence is offering you another engagement, for I am going to offer you the Messiah or Bach's Passion, which I have decided to repeat."

**Dr. John J. Levgarg**, throat specialist, recently gave a lecture on hearing and respiration in voice production, at Mme. Farrar's studio. As always, he greatly impressed his hearers.

**Mischa Levitzki's** European tour is taking definite shape. According to advices from his European managers, DeKos of Holland, Hermann Wolff & Sachs of Berlin, and L. G. Sharpe of London, the arrangement of his tour will be as follows: September, in Scandinavia; October, in England and France; November, in Belgium, Spain and Switzerland; December, in Italy, Austria and Hungary; January, in Germany; February, in Germany and Holland; March, in Eastern Europe.

**Marie Miller**, harpist, presented eight of her pupils in recital on April 9. Mrs. Thurema Sokol, who recently was appointed instructor of the harp at the Walden School, N. Y., was heard in a group of five numbers and Elsa Moege, a pupil at the Institute of Musical Art, New York, where Marie Miller has charge of the harp department, played several solos. Others who appeared on the program were Norma Stedman, Rosamund Rich, Barbara Palmer, Hilda Doerr, Norma Rudnick, Mrs. Moira Braun and Marion Van Vorst.

**Myra Mortimer**, American singer, who recently was in Paris for two months coaching with Willem van Giesen, left for Sorrento, Italy on May 1 to rest and prepare programs for next season, which opens October 7 in Copenhagen and includes Oslo, Bergen and other cities in Scandinavia. Then follows a full schedule on the Continent, culminating in a third London recital before sailing for America on October 26. Her opening date here is set for Carnegie Hall, New York, November 7.

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**Margaret Northrup** has been fulfilling engagements in the South. On May 5, she appeared at Concord, N. C., as one of the principal artists for the music week festivities. She was soloist in Charlotte, N. C., on May 10 with the mixed chorus of the Music Club there, and on May 12 she is giving a recital in Gastonia, N. C.

**George B. Nevin**, well known composer, has been selected as one of the commissioners to the General Assembly which meets in San Francisco, Cal., the week of May 23. This is one of the highest honors which can be conferred upon a layman in the Presbyterian Church.

**Fred Patton** appeared recently in New Britain, Conn., with the Choral Society of that city, and his performance, which incidentally was a re-appearance several times over, was such a success that the baritone received the following praise from the critic of the New Britain Daily Herald: "Patton was at his best and the aria completed, he momentarily owned the place. Later in a group of solos Patton was bound in only one direction—toward a triumph."

**Abby Putnam Morrison Ricker** personally presented the proceeds which accrued from her program of Soliloquies at the Plaza in New York on February 18 to the MacDowell Fund at the banquet given in Mrs. MacDowell's honor at the Biennial Convention of the National Federation of Music Clubs in Chicago on April 23.

**Helen Stanley**, who has been engaged for her fourth season with the Philadelphia Civic Opera Company, will be heard in the leading soprano roles of the following operas: Richard Strauss's *Feuersnot* (which will have its American premiere in Philadelphia on December 1); L'Amore dei tre re, *Madama Butterfly*, *Die Walküre*, and *The Jewels of the Madonna*. This June, Mme. Stanley is appearing as guest artist with the Cincinnati Opera Company in the title role of *Tosca*.

**Germaine Schnitzer**, pianist, was scheduled to appear for the last time this season in New York at Carnegie Hall on April 25, when she shared the program with several other prominent artists. Mme. Schnitzer recently returned from a tour of England, France, Belgium and Austria. She has been reengaged for twenty concerts in England in January and February of 1928.

**The Theater Guild Touring Company**, which will tour the country next season in a repertory of four plays, has already been engaged by Bourdon of Montreal for four performances, the Unity Course of Montclair for eight performances, the Penn-Athletic Club of Philadelphia for eight performances, Grace Denton for four performances each in Detroit and Toledo, Miss Rice of Milwaukee for three performances, the Principia School of St. Louis, Mrs. Scott of Minneapolis for four performances, and a number of others for individual performances.

**Gil Valeriano**, Spanish tenor, while in California recently visited the studios of the Universal Film Company as the guest of Otto Mathison, character actor. Mr. Mathison plays the lead in the production of *The Surrender*, a dramatic play, the action of which takes place in Austria. Mr. Valeriano states that he was particularly struck by the beauty of the scenery, an Austrian village having been minutely reproduced. Following the filming of two highly dramatic scenes the art director, Mr. Slowman, having learned of the presence of Mr. Valeriano, prevailed upon him to sing for the company. An organist and a violinist were also secured, as well as a radio reproducing machine having amplifiers over the entire lot. Mr. Valeriano sang *O Solo Mio* and *La Paloma*, and was given a rousing reception by the attentive listeners which stood around in the moonlight. The tenor's recent appearances in Los Angeles and San Francisco so pleased his audiences that he has been reengaged for a Pacific Coast tour in February, 1928.

#### Ethelynde Smith in Songs of Many Nations

Ethelynde Smith gave a recital recently in Portland, Me., under the auspices of the Business and Professional Woman's Club, and according to the Press Herald "She made a tremendous 'hit' and was forced to respond to several encores after the last number of a long program, which was, however, all too short to satisfy her audience. She presented a program, which she called *Songs of Many Na-*

tions and introduced German, Spanish, French, Italian, Japanese, Chinese, East Indian, Irish, Scotch, English, and American compositions, and one American Indian number, the aria from *Cadman's Shanewis*. One of the gems of the program was "Tu Espera" which brought forth prolonged applause, for Miss Smith was the very spirit of the Spanish Main, in her abandon and in her most excellent diction. Especially attractive was *My Lover Is a Fisherman* by Lily Strickland, but it was after her group of songs of childhood, with which she closed her program, and which so charmed her audience, that she was obliged to add four encores, before the applause ceased. Miss Smith has made a specialty of this type of song, and frequently gives an entire program of them. Wherever she has sung in this country and abroad, her songs of childhood have been enthusiastically received, as she is especially appealing in them."

#### Jeannette Durno's Summer Master Class

Beginning June 27, and for six weeks thereafter, Jeannette Durno will hold her summer master class this year in Chicago. Miss Durno is a well known figure in the musical life of the United States and Canada, having made a name for herself as pianist through appearances with many of the leading orchestras and in concert and recital, and also as a teacher through the success her pupils have achieved throughout the country.

The high ideals of the Durno studio are established in practically every state of the Union as well as in Canada, by directors of music and teachers in colleges, schools and musical institutions, and by a large and ever-growing coterie of remarkable young artists who have received their final training at the hands of Jeannette Durno. Her pupils are fully equipped to take their place on the concert platform, and bear added witness to the fact that it is no longer necessary to go abroad to secure the last touches of perfection. Not only is Miss Durno an accomplished pianist, but she also has the ability to impart her pianistic knowledge to others, and this, coupled with her power of com-



JEANNETTE DURNO

binning inspiration with analysis, makes her a most successful teacher.

A series of recitals will be presented in connection with the summer class by several gifted young artists who have been prepared by Miss Durno. These young artist recitals will be given at the Cordon Club in Fine Arts Building, Chicago, each week during July. In addition to these public recitals, there will also be studio "get-together" evenings each week during the progress of the course, for general discussion of musical subjects and ensemble playing. A very attractive feature of the session will be the ensemble classes for the study of literature for two pianos, sonatas for piano, violin, and cello, and various other compositions for piano with strings. All classes and private lessons will be held in the beautiful residence studio away from the noise of the city, but easily accessible to all parts of Chicago.

#### Riva Hoffman and Isadore Freed in Recital

Riva Hoffman gave a delightful program of dances in the playground of the Plays and Players, Philadelphia, on April 26, interpreting the music of Brahms, Chopin, Bach, Schumann, Scriabin and Tcherenine in a manner which left no doubt as to her understanding of the content of the music presented. Each movement was expressive, her technic finished, and her dancing gracefully and skillfully performed.

Isadore Freed, pianist, was heard in numbers by Bach, Chopin, Rachmaninoff, Debussy and Granados and in a composition from his own pen entitled *Whims*, all of which he played with the fine musicianship expected from an artist of his calibre. He was recalled many times, and so insistent was the applause that he gave several encores.

#### New York Symphony Conductors

Among the conductors of the New York Symphony Orchestra next season will be Clemens Krauss, who will conduct in March, 1928, closing the season. During the earlier part of the season the conductors will be Fritz Busch, Ossip Gabrilowitsch and Walter Damrosch. Mr. Krauss is already widely known as a conductor in Europe. He is conductor and director of the municipal opera at Frankfurt-am-Main and of the Saalbau concerts in Frankfurt. He has also conducted the Vienna Philharmonic Orchestra and Wagner festivals in various parts of Europe. He will be one of the conductors of the Wagner festival at Bayreuth this season.

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## WASHINGTON, D. C.

WASHINGTON, D. C.—Washington concerts within the past few weeks have included two performances by the Philadelphia Orchestra, the first bringing a program of Handel, Bach, Debussy and Ravel, and the second which was also the final one of the season, made up of compositions by Beethoven and Rachmaninoff. The latter composer was represented by his newly released fourth concerto in G minor, op. 40, the author playing the solo part. What is believed to have been a record breaking attendance was present at this recital, and if not the largest to hear a symphony, was at least the largest that ever heard the Philadelphians. Stokowski conducted both times.

Maria Jeritza's recital at Poli's held some very interesting points for the many admirers who came to hear the Viennese soprano. She gave many encores and received much applause. Ably assisting were Maximilian Rose, violinist, and Emil Polak, pianist.

The third and last concert by the Philharmonic Society was held at the National Theater and again brought the brilliant Wilhelm Furtwaengler at its head. This visit was his second to Washington and served well to make his friends a host.

In honor of Beethoven, the Friday Morning Music Club sponsored a recital of the great composer's works at the Cosmos Club, with Greta von Bayer, pianist; Richard Lorieberg, cellist, and Marjorie Davis, pianist, as the interpreting artists. Mrs. von Bayer and Mr. Lorieberg gave a musically performance of the sonata in A major, op. 69, while the former, with Miss Davis at the second piano, offered the first movement of the C minor concerto, op. 37, in a highly satisfying manner.

The modern music program given a week later by the same organization brought some extremely delightful works to the attention of local music lovers. Katherine Lee Jones sang six songs by Elizabeth Sprague Coolidge, which were happily received. Two short numbers by Casella were refreshing in their rendering by the National String Quartet. Later the quartet, with Helen Howison, soprano, performed most creditably Mary Howe's The Prinkin Leddie. Mrs. Howe shortly afterwards appeared as the soloist with the quartet in its offering of her Suite for Strings and Piano. Two violin solos by Carl Engel—Chant Nuptial and Chanson Frivole—proved diverting as given by Henri Sokoloff.

After the success attained in Rigoletto it was hardly to be supposed that John Charles Thomas would complete his season without giving a recital here. His appearance in the closing days of the past month proved a stimulus to a fast lagging musical interest and brought many of his friends to do him honor again. The accompanists were Francis de Bourguignon and Eric Zardo, the latter assisting in a group of his newer songs. The extras were numerous.

Closing what has almost been a plethora season of orchestral recitals, the Boston Symphony sustained the ris-

ing impression that this unit is fast returning to its golden brilliance and unapproachable standard of excellence. Mr. Koussevitzky, directing, programed works by Beethoven, Hill, Wagner and Tchaikowsky, with appropriate taste and discriminating ability. He was repeatedly recalled.

Early in the music year, through the efforts of Dorothy DeMuth Watson, a local composers' club was formed for the purpose of presenting the works of its members to the members only. Their doings being noised abroad, there came the demand for an open concert with a major number of the musicians appearing. During the past month Mrs. Watson drew up a program listing creations by thirteen of the local talent, using in addition to the composers, about ten soloists, three choral organizations, the National String Quartet, and a quintet of wood winds from the U. S. Marine Band. The gala concert was given in honor of John Prindle Scott, who is visiting in Washington just now, and attracted a huge audience to the auditorium of the Mt. Vernon Place Church. Some splendid talent was revealed and it is believed that out of the organization should spring some lasting figures. Those represented were: John Prindle Scott, Karl Holer, R. Deane Shure, Helen Ware, Ervina J. Stenson, Jerome Williams, Charles T. Ferry, Anton Gloetzner, Edward C. Potter, Mary Howe, Alexander Hennemann, Henri Smidt-Gregor, LaSalle Spier and Siegfried Scharbau. The assisting artists were the Chaminade Glee Club, the I. F. C. A. Music Club, the Choir Invisible, the National String Quartet, Gretchen Hood, Emilie Henning, Margaret Day, Gertrude Walter, Henri Sokoloff, Charles J. Ferris, Evelyn Stone Thomaides, Carolyn Boardman McDonnell, and Messrs. Lindsay, Ornofrey, Rada, Seidler and Scharbau of the Marine Band.

Of especial value to piano students was the piano recital given by Felian Garzia at the Playhouse. Mr. Garzia is a popular pedagogue as well as a gifted interpreter. His program was cosmopolitan and not in the least hackneyed. That he executes so brilliantly, despite close attention to his pupils, is a thing of amazement and cause for admiration. Mr. Garzia's concerts are most welcome to Washington and at the same time regrettably few.

Charles Vincent's Japanese Girl was given by the Wilson Normal School Girls' Glee Club under the direction of Bernice Randall Angelico, Harry Angelico taking the part of the Mikado.

Robert Ruckman's piano recital at the Arts Club was largely attended and proved generally satisfying.

Concerts by the glee clubs of Brown, Missouri, and California universities proved successful in each case.

Rachmaninoff's Aleko recently had its first local presentation at the Jewish Community Center with Michael Fevicksky, Nathan Bachrach, Katherine Hertzberg, Jascha Heifetz, Salvatore Carta, and Minna Oxenberg, all of the Maria Zolipsky Opera Studios, assuming the various leading roles.

Catherine Wade Smith, violinist, was the soloist at the second concert given by the Rubinstein Club at the Willard Hotel. T. F. G.

## CLEVELAND, OHIO

CLEVELAND, OHIO.—The last of the Music of Many Lands programs given in the Public Hall by Nikolai Sokoloff and the Cleveland Orchestra took the form of an all-Wagner concert, the orchestra being augmented by the choruses of the Socialer Turnverein and Sachsen West Side, under the direction of Rudolf Schueller. All the old favorites were heard, including the Tristan and Isolde Prelude and Love Death, the Tannhauser Overture, the Bridal Procession from Lohengrin, the Voices of the Forest from Siegfried, and the Evening Star from Tannhauser played as a trombone solo by Simone Belgioirno. The chorus was heard to advantage in the finale from the Meistersinger.

The Harvard Glee Club appeared at Masonic Hall under the direction of Dr. Archibald Davison, singing one of its customary artistic and worth while programs. First came ecclesiastical music and old madrigals and then the program progressed through four choruses from Gilbert and Sullivan's Patience to rousing songs of the sea and all such things as are the usual delight of male choruses.

The regular symphony season closed with the pair of concerts given at Masonic Hall when Mr. Sokoloff followed his yearly custom of making up the final program of "request numbers" sent in by his admirers. Concert-goers this year voted for Beethoven's Fifth Symphony, the overture to The Flying Dutchman, Debussy's Afternoon of a Faun and Schelling's Victory Ball, all of which were played in spirited fashion by the orchestra.

Reinold Werrenrath, always a favorite, came as soloist with the third and last Singers' Club concert at Masonic Hall, and packed the house. The club itself, singing under the leadership of J. Van Dyke Miller, sang its usual program of light and tuneful songs, among them Avery's Cavalier Song, Stebbins' Song of the Sea, Dudley Buck's In Vocal Combat, and Hail and Farewell by Harry O. Osgood. Mr. Werrenrath, who was artistically accompanied by Herbert Carrick, sang the Credo from Verdi's Otello, several old English numbers, Strauss' Allerseelen, Harriet Ware's lovely Princess of the Morning, the famous Boots, and many others. E. C.

## May Day Celebration

On May 1, a May Day celebration under the auspices of the New York Joint Board of Clothing Cutters, Local 4, and The Shirt Makers Joint Board, was held at Mecca Temple before a large audience. Rafael Diaz, Metropolitan Opera tenor, and Frances Sebel, soprano, were the soloists, and the Chamber Symphony Orchestra of New York (Max Jacobs, conductor) provided the other part of the program.

Mr. Diaz was the star of the afternoon. He was in fine voice and gave a fine rendition to both the Cielo e Mar from La Gioconda and Una Furtiva Lagrima from L'Elisir d'Amore. He was recalled several times and the gallery resorted to stamping and whistling. An encore was demanded, which came in Aye, Aye, Aye. Later he was heard in a group of popular Italian songs, which was also enjoyed.

Miss Sebel also won favor. She possesses a voice of exceptionally good quality which she uses well. Heard in two groups, she was obliged to give an extra number, the Bird Song from Pagliacci. She has a charming stage presence.

The orchestra played the Russian and Ludmilla Overture by Glinka, the brilliant Danse Macabre by Saint-Saëns, Trepak by Tchaikowsky, and the Entrance of the Little Fauns, Pierre, which was delightful, as well as the Scheherazade suite from Rimsky-Korsakoff and Espagna, Chabrier. Mr. Jacobs has organized an excellent body of players and they certainly added to the enjoyment of the program. It was too bad, however, that the audience was not a little more attentive. There seemed to be an undue restlessness among the children—and several of the older people.

## College of Fine Arts Graduates in Recital

The College of Fine Arts at Syracuse University is presenting its graduates in a series of twelve public recitals, concluding with a commencement concert on June 10, at which some of the most talented graduates will perform with a small orchestra under the direction of Conrad Becker, head of the violin department. The dates of the recitals and the names of the graduates taking part are as follows: April 5, Kathryn Avery Smith and Blanche VanNess Fisher, pianists; 22, Marjorie Parker and Helen M. Cunningham, pianists; 26, Carleton Hickok pianist, and Esther Everson, soprano; 30, Rachel Merrilees, pianist, assisted by Mary Becker, violinist; May 3, Margaret Ebbert, pianist, assisted by Alice Berwald, soprano; 6, Stanley Saxton, pianist and Frances Dean Wilcox Brown, soprano; 10, Alice McNaught, pianist, and Mary Grisco, soprano; 13, Dorothea Lyman, and Carolyn Waldo, pianists; 17, Vernon De Tar and Carolyn Sutphin, pianists; 20, Leo B. Lawless, pianist, and Margaret Johnson, soprano; 24, Dawn Cardner, soprano, and Eloise White, pianist; June 10, commencement concert.

In addition to the above named graduates, the College of Fine Arts has a number of graduates who will receive the Bachelor of Music degree upon completing the four year public school music course. Although a number of these students have appeared from time to time in the college recitals, they do not give individual graduation recitals.

## Grand Opera Society in New York

The Grand Opera Society of New York, with Zilpha May Barnes (Mrs. Wood) conducting, ushered in National Music Week on May 1 with a gala performance of The Marriage of Figaro in English. The cast contained the joint prize winners in last year's Graphic contest, Cornelius Koster as Figaro and Christine Sullivan as the Page Cherubino. Both of these young stars made a fine impression and showed great potentialities for future development. Mary Lustig was a charming Susanna, while the other leading roles were capably filled by Augustus Post and Eleanor Dolan, as the Count and Countess Almaviva. The ballet featured the Louis H. Chalif Dancers. The performance was given for the special benefit for the National Association for Music in Hospitals, Inc.

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**Baroness Turk-Rohn Pays Tribute to Beethoven**

Commemorating the one hundredth anniversary of the death of Beethoven is the order of the day and each musical artist is offering his or her tribute. It is fitting indeed that the Baroness Olga von Turk-Rohn, whose native city is Vienna, where she has enjoyed many of her own triumphs, should offer a memorial to the memory of this great artist. This she did on April 7.

Speaking of the life and work of Beethoven, the Baroness suggested that the great musician perhaps might be listening in from his home in the heavens, and if so he must be greatly pleased that the Americans were playing and singing his music because it had been one of Beethoven's unfulfilled desires to see the country "across the big lake." Opening the program, which was presented in the Recital Hall of the Chicago College of Music, Kimball Hall, Chicago, was the chorus selection by the Turk-Rohn Opera Ensemble of sixty voices, God's Praise of Nature, a great Beethoven number.

Lillian and Harriett Smid sang the Minuet in a delightful manner, showing ease, style and character in their singing. Ich Liebe Dich was sung in German by Sophie Paskewicz, who has great vitality and charm, and promises to be a



BARONESS VON TURK-ROHN

star of the musical world. A piano selection by Milton Trechansky, Sonata Pathetic, and a violin number by Mildred Ritchey, Romanza in G, completed the Beethoven music. Sonata Pathetic was played by a young boy, pupil of Karl Reckzeh, in excellent style; the boy is winning distinction for his playing. The violinist is a pupil of Mr. Lehman and played the Beethoven composition exceptionally well.

Supplementing this program were selections by Mr. Sokoloff, basso profundo; Mr. Caros and Mr. Leimberg, tenors; the Misses de La Bega, and other students of the Baroness von Turk-Rohn, who conducted throughout.

The evening was completed with a social hour, at which refreshments were served to the 150 in attendance. Ann Vance Mahaffey, a guest, wrote the following verses as a memorial and tribute to the occasion:

**BEETHOVEN**

Through centuries old,  
Through change and time,  
Through cadence, measure,  
Chord and rhyme  
The Master hand  
Still sweeps the keys  
In harmonies  
And melodies.

The moonlight charm  
Of which he wrote  
Is held in an  
Undying note.  
Through centuries old  
The song it gives  
Means ever this:  
Beethoven lives.

**Ernest Davis Sings at Halifax Festival**

"Mr. Davis' singing in the Prelude to Cavalleria stamped him at once as an artist and his further numbers were awaited with a pleasure that was not disappointed. His really fine tenor voice, clear, true and powerful in the upper register gained in favor with his audience as the program progressed." The foregoing is culled from the Halifax Herald of April 26 and refers to Ernest Davis' appearance at the Halifax Festival in Mascagni's Cavalleria Rusticana. The Halifax Chronicle also paid tribute to this well known artist, stating that "Mr. Davis, whose dramatic tenor, combined with his name and his manner of singing, suggests Welsh blood and perhaps training. . . . It was a real triumph for Mr. Davis. . . . Cavalleria opened with the tenor singing off stage, and that was proof enough of the pleasure ahead.

Mr. Davis in Turiddu's farewell to his mother and his plea to Alfio that Santuzza should be cared for, pulled hard on the heartstrings and won him tremendous applause.

Sweet Laggard Come and All the World Is Spring Today, sounded as if written specially for Mr. Davis. Surely no one could have sung them better. That 'something' which makes a real tenor voice so heavenly was there in those songs as well as in Look Forth, Beloved, and I Cannot Sing to Thee As I Would Sing."

**Seagle Pupil Soon to Be Heard in Opera**

Anne Bertner, from Little Rock, Ark., pupil of Oscar Seagle, made a successful entry into the concert field last winter. Although a newcomer, Miss Bertner's success was almost sensational. In Wichita she was brought back for a return engagement. Not only her luscious soprano voice, but also her artistry, beauty and charming personality were praised. Miss Bertner will soon be heard in opera.

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## ROBERT BRAUN IS APPOINTED THE MANAGING DIRECTOR OF PHILADELPHIA MUSICAL ACADEMY

New Position Will Not Interfere With His Present Activities as Director of the Braun School of Music in Pottsville, Pa.

Robert Braun, well known concert pianist, and already the director of a successful institution of music, has been



ROBERT BRAUN

appointed managing director of The Philadelphia Musical Academy, Frederick E. Hahn, president. The phenomenal growth of the Academy (its enrollment is slightly under

2,000 students to date) has made it imperative to secure someone who is competent and able to devote his entire attention to the office of director. The arduous duties imposed upon the present managing director, Charlton Lewis Murphy, whose time is chiefly taken up by teaching a large class of pupils, makes it physically impossible for him to carry on the increased duties of director. He will now be able to devote his undivided attention to his teaching activities. Mr. Braun will not teach at all, but will act only in the capacity of managing director. This position will in no wise interfere with his present activities as director of The Braun School of Music, Pottsville, Pa. In fact, it will be the means of even greater cooperation between these institutions.

The advent of Robert Braun into the musical life of Philadelphia, where he has a wide circle of friends, is more or less significant just at the present moment. Besides being a pianist of marked attainments, (he is a close friend and exponent of the works of Leopold Godowsky) he possesses an unusually keen business sense seldom found in one of such high artistic ideals.

The Philadelphia Musical Academy will not be long in reacting to the enthusiasm which Mr. Braun brings to everything he touches. His dynamic personality is sure to be felt. As a musician, he has had splendid training and a wide experience. He is thoroughly acquainted with the various instruments of the Symphony Orchestra not only theoretically but also practically. He is a competent organist, has directed several church choirs—one of these St. Philip's Episcopal Church Choir of Philadelphia, and was at one time conductor of choral societies, a Symphony Orchestra, and a military band. He also was an instructor in conducting and piano at Cornell University, where he was a member of the faculty for six years, and is a graduate supervisor of music in the public schools. His chief instrument, however, has always been the piano, which he studied from earliest childhood under his uncle, Frederic Gerhard. He also had instruction with Constantin von Sternberg for six years, traveling two years abroad with him, then studied at the Royal Conservatory of Leipzig, and later had a short period with Raoul Pugno. For the last six years, he has enjoyed the close friendship and advice of Leopold Godowsky.

Robert Braun has appeared as soloist with the Philadelphia Orchestra, the New York Symphony and the Cleve-

land Orchestra, and has made several successful concert tours. He has appeared in joint recitals with Alfred Cortot, Thaddeus Rich, Hans Kindler and many others. As a business man, he is the founder and director of the Braun School of Music, Pottsville, Pa., now in its fifteenth year with a faculty of fifty, inclusive of its sixteen branch schools, established throughout Schuylkill County. As an educational institution it ranks high, university credits are granted through its affiliation with New York University, and many of its graduates occupy responsible positions.

For a number of years, Mr. Braun has been successful in managing Artist Series Concerts in connection with his school. The Philadelphia Orchestra, under the direction of Stokowski, has made several visits to Pottsville, as have also many of the greatest artists.

It is the custom of the faculty of the Braun School to make an annual visit to some institution of learning. Two years ago there was a trip to The Curtis Institute as the guests of Mary Louise Curtis Bok at which time Leopold Stokowski was their guest of honor at a banquet given at The Art Club of which Mr. Braun is a member. Last year, they visited New York as the guests of Steinway & Sons and the Aeolian Company. This year there will probably be a joint celebration of the faculties of the two institutions—The Philadelphia Musical Academy and The Braun School of Music.

It can readily be seen that Mr. Braun comes to the Philadelphia Musical Academy with a background rich with its many years of experience in music as an artist as well as a business man.

The Board of Directors of the Philadelphia Musical Academy includes Frederick E. Hahn (president), Herbert J. Tiley (vice-president), Pierce Archer, Jr., Leo Ornstein, Robert Braun (treasurer and managing director). J.

### Buzzi-Peccia Pupil for Metropolitan

Marguerita Bergin, of Paterson, N. J., the possessor of an unusually beautiful contralto voice, who has accomplished her study under Buzzi-Peccia, has been engaged for the Metropolitan Opera Company for next season. Thus, with



MARGUERITA BERGIN

Cecil Arden, the successful concert artist, and Nanette Guilford, both re-engaged for the company, besides Martha Philips, well known Swedish lyric soprano, who has appeared at the Sunday Night Concerts at the Metropolitan, and Alma Gluck and Sophie Braslan, Maestro Buzzi-Peccia has presented six successful pupils at the Metropolitan. Other pupils who have had successful careers in concert and opera are: Rosa Low, soprano; Grace Divine, mezzo soprano; Mary Boyle, soprano; Lillian Rosen, coloratura soprano; Clara Vertells, Bittrola Lange, tenor, and Hazel Beamer, who is with the Schuberts.

Maestro Buzzi-Peccia sailed for Europe on May 4 on the S.S. Duilio. He will go to Italy (Milan) early this season in order to assist and introduce some of his pupils who are over there. His artistic influence is very valuable, for he holds a very high position in Milan as a musician, vocal teacher and musical critic. He enjoys the best artistic connections among European musicians, managers and musical publishers. While in Milan, and later on at Lago Maggiore (Stresa), Maestro Buzzi-Peccia will not teach, but will only hold auditions for vocal students or prospective debutants. He will return to New York the first week in October to resume teaching as usual. During the summer, Maestro Buzzi-Peccia may be reached care of Ricordi, Milan.

### Rosa Ponselle Very Busy

After a three months' concert tour with engagements in Cuba, Florida, the Pacific Coast and the Middle West, Rosa Ponselle returned to New York to close the Metropolitan Opera season, singing in Cavalleria on April 14 and in Gioconda on April 16. Then she began a three weeks' tour with the Metropolitan Opera Company singing twice in Baltimore, once in Washington, twice in Atlanta, three times in Cleveland and once in Rochester. Miss Ponselle was scheduled for four more concerts, in Allentown, New Haven, Grand Rapids and Ann Arbor, Mich., closing her season at the May Festival given in the latter city each year.

Another example of the success enjoyed by Miss Ponselle on tour may be gleaned from the following telegram from Mrs. Carlyle Scott, of the University of Minnesota received following Miss Ponselle's appearance in Minneapolis on April 5: "Ponselle Concert Marvelous Triumph. Supreme Singer, Supreme Artist. Given an Ovation. All Rights Reserved by, Verna Scott."

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## STUDENTS' ORCHESTRA AT CURTIS INSTITUTE IN ANNUAL RECITAL

Just a week before departing for his sabbatical year, Leopold Stokowski, in his capacity as director of orchestral training at the Curtis Institute of Music, Philadelphia, conducted the second annual concert of the Students' Orchestra given in the Academy of Music on April 24. Standing on the dais from which he directs the Philadelphia Orchestra, Dr. Stokowski led the students through a program that proved to be one of the most ambitious ever attempted by

Philadelphia Orchestra, and the special permission of the Executive Board of the organization was necessary to ensure his presence as conductor for the students' orchestra because of the radio arrangements.

There are about one hundred members in the orchestra, the majority of whom are students at the Institute. To permit musicians the benefit of training under Dr. Stokowski, however, outsiders who demonstrated their ability to pass



LEOPOLD STOKOWSKI CONDUCTING THE STUDENTS' ORCHESTRA OF THE CURTIS INSTITUTE OF MUSIC

at the second annual concert given in the Academy of Music in Philadelphia on April 24. Dr. Stokowski is director of orchestral training at the Institute. (Photo by Kubey-Rembrandt Studios.)

an amateur organization. For two of the numbers he yielded the baton to Dr. Artur Rodzinski, assistant conductor of the Philadelphia Orchestra, who is associated with Dr. Stokowski in the department of orchestral training at the Institute.

Just before the close of the concert Mr. Stokowski spoke briefly. He pointed out the vast amount of youthful talent possessed by this country and the necessity for training it in the best manner possible. New orchestras, he said, are springing up all over the United States; some of the better class of motion picture houses have surprisingly good orchestras, and there are many other openings for young musicians who have been properly trained in addition to the established orchestras of Philadelphia, Boston, Chicago and New York. Previously, Mr. Stokowski continued, orchestral leaders have had to go to Europe for their musicians, but with the educational facilities now possessed by the United States, this is no longer necessary.

Dr. Stokowski's address gave an additional thrill to a vast radio audience which listened in to the broadcast of WIP, the station which has had the distinction for two consecutive years of putting Dr. Stokowski "on the air" for the only event of the entire season which presents him to the great unseen audience that "tunes in." All existing contracts forbid him to broadcast with members of the Phila-

delphia Orchestra. There are sixty in the string section; sixteen in the woodwinds; thirteen brass and harps, tympani and three battery pieces.

The program consisted of the overture in D minor of Handel, orchestrated by Mr. Stokowski; Brandenburg concerto, No. 5 of Bach, for solo violin, solo flute, piano and stringed orchestra, finale of the Brahms C minor symphony, two arias for baritone and orchestra, and the Polovtsian Dances from Borodin's opera, Prince Igor.

The four soloists were recruited from the various departments of the Institute. Jay Savitt, a violin student with Carl Flesch; Richard Townsend, a student with William Kincaid, the flute-player, and Jeanne Behrend, a gifted pupil of Josef Hofmann in the piano department, were the three artists for the Brandenburg concerto. Benjamin Groban, a student of Mme. Cahier, revealed an excellent voice in the arias, Credo from Verdi's Otello and Vision Fugitive from Herodiade by Massenet.

Critics were uniformly enthusiastic in their praise of the concert, stressing the splendid tone of the orchestra, the accurate intonation and the knowledge displayed by the musicians of the details of orchestral playing. In particular, the professional smoothness of the performance was commented upon and the lack of anything like amateur gaucherie.

Apparently contraltos have the advantage over sopranos as regards the lasting quality of a voice. Schumann-Heink is about to make her farewell tour at a decidedly advanced age and her voice is still beautiful.

## Jeanne Sorocca Sings in New York

Jeanne Sorocca, Russian soprano, was heard in recital in Town Hall, New York, on April 22. She presented an interesting program, and that it was well rendered is evident from the excellent press notices which appeared in the dailies the next day and also by the enthusiastic applause which followed her various offerings. The critic of the Times wrote that she has a voice of brilliant quality and that she



JEANNE SOROCCA

sings with assurance. The reporter for the Herald-Tribune declared that she has a voice of ample strength, and the reviewer for the Evening World thought that she delivered a group of Jewish ballads with stirring emotion. Miss Sorocca has made many appearances abroad in concert.

## Selby Oppenheimer Here

Selby Oppenheimer, San Francisco impresario, is in town, at the Hotel Buckingham, for a short business visit. He reports an unusually successful season on the Pacific Coast.

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## FAVORITE SONGS

S. D. B.—If there were any rule or recipe for the writing of favorite songs, there would be no difficulty in flooding the market with them. How can the writer of songs or books know what will strike the fancy of the singing and reading public? It is more or less of a riddle that takes time for an answer. The popular taste is rather a peculiar one. To be sure there may happen to be a song that takes the fancy of the public for a time, but the craze for it vanishes as suddenly as it started. Why have the songs of Stephen Foster lived? They are as interesting and popular today even after all these many years, and will apparently always hold their place in the hearts of the great American public. There does not always appear any reason for a song becoming a favorite. Yet a popular singer may do much to bring it to the notice of the singing public. Of course certain songs are associated with certain singers, who are always expected to sing the special favorite before the audience is satisfied. However, to predict beforehand whether or not a song will be a lasting favorite, is quite beyond the power of anyone. You can get some information on the subject by consulting Patterson's book, How to Write a Good Tune.

## THE LENGTH OF A CAREER.

T. Y. S.—Your question about the length of the career of a singer is one that might well require several answers. Of course there must be a voice with which to commence; then it must be more or less well trained. Upon the training much depends as to the lasting quality. Adelina Patti may be taken as representative of the singer with both voice and training. Making her debut in New York at the age of sixteen, she was heard as late as 1914 at a concert at Albert Hall, London. As a matter of fact, her numbers were transposed down a tone or two, but what beautiful art it was for a woman of seventy-one! The audience that packed the huge auditorium enjoyed an afternoon of artistic singing that still lingers in the memory of those present.

It is a well known fact that the English audiences are faithful to their favorite singers, even when the voice is gone and little of the former art is left. Once a favorite, always a favorite in England, which is very praiseworthy. Sims Reeves was a favorite for fifty years, appearing first in 1848 and giving concerts in 1893-96. Melba, born in 1861, first appeared in public at the age of twenty-four (1885) and ended her career in England in 1926.

How many of the old favorites are singing in this country at the present time? Where are the opera singers of just a few years ago? Or concert singers? It would seem that if a voice lasts about twenty years, it is really doing well and almost making a record in this musical country of ours.

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### American Critics Comment on Norena's Art

Eide Norena, Norwegian soprano, made her first appearance in this country during the present season, having come over to sing with the Chicago Civic Opera Company. While here she also appeared in recital, and was so successfully received that she will return next year for a more extended concert tour.

Mme. Norena has appeared in opera in Italy, France, England and Norway in leading roles in such operas as Madame Butterfly, Mignon, La Traviata, Boheme, Rigoletto, the Barber of Seville and Lucia de Lammermoor. Many cities in South America appreciated her art when she appeared there last summer. Following Mme. Norena's appearance at the Opera House in Oslo, Norway, the Tidens Tegn stated that "The King and Queen were there and the house was more than filled with a brilliant audience. From her audience Mme. Norena received a remarkable demonstration of applause. A new Aurora had appeared on the musical firmament. No wonder the King decorated her with his Gold Medal."

Olga Samaroff, in commenting on the singer's appearance in the metropolis, wrote in the New York Evening Post: "Norway has sent to these shores Eide Norena, coloratura soprano with personality plus, who made her first American appearance in recital at Carnegie Hall. She has been singing in opera over Europe for several years



EIDE NORENA

and it was in Baden-Baden this past summer that Mr. Johnson of the Chicago Civic Opera Company heard her and engaged her for this coming season. Mme. Norena has a voice of much color, warmth, range, and feeling. It is well placed and she displays excellent training and background. Certainly she starts West with the assurance that she has won the hearts of her first American audience, who were loath to leave the auditorium when the concert was over."

That Mme. Norena was equally well received in her opera appearances in Chicago was evident from the excellent press notices she received. According to Eugene Stinson in the Chicago Journal, "Mme. Norena's voice is firm, brilliant, and full, her skill in coloratura is of the best sort, her musicianship most prepossessing. As for her being a personality, she is that, and has beauty and elegance besides." An appearance in Minneapolis inspired the critic of the Journal of that city to state that "Mme. Norena was the most satisfying songstress heard here in several seasons."

"Vocally she has a most unusual endowment," said the Philadelphia Record after her first appearance in Philadelphia, "she embraces in one perfect organ three types of voices, lyric, dramatic and coloratura." The critic of that daily also declared that "Seldom does one hear such a perfectly placed voice or one used with such skill and artistic effectiveness."

### Patton Sings Twenty-five Times with Damrosch

Fred Patton's two appearances with the New York Symphony Orchestra in Carnegie Hall, New York, on April 1 and 7 rounded out a total of twenty-five concerts under the baton of Walter Damrosch. It was while Dr. Damrosch was conductor of the New York Oratorio Society that Patton sang an audition and was immediately engaged for a performance of Handel's Messiah in December, 1919, his first important appearance in New York. Thus in a little over seven years Patton has averaged about three performances each season with the Damrosch forces. During the present season he has appeared five times with the New York Symphony Orchestra. Among the works in which the baritone has sung under Dr. Damrosch's direction may be mentioned Damnation of Faust, Pilgrim's Progress, Dream of Gerontius, Rheingold, Walkure, Ninth Symphony, and Fidelio. It is significant that Patton was selected to sing Hagen in the third act of Götterdämmerung for the concerts at which Dr. Damrosch made his farewell as conductor of the New York Symphony Orchestra, which marked a quarter century of performances by Patton under the conductor's baton.

### Pro Arte Quartet to Return

The Pro Arte Quartet of Brussels is still continuing its triumphant tour in Europe and, being prodigious workers, they are at the same time preparing new programs for their American tour, which starts at the beginning of next January. They are already heavily booked and will be heard again from coast to coast.

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MARGUERITE MORGAN,

talented young American pianist, who gave a recital at the Salle Pleyel, Paris, on April 25, with her usual successful result, after which she is scheduled to appear in London. Miss Morgan has been engaged for five concerts in Spain during May and will play twenty there in September.



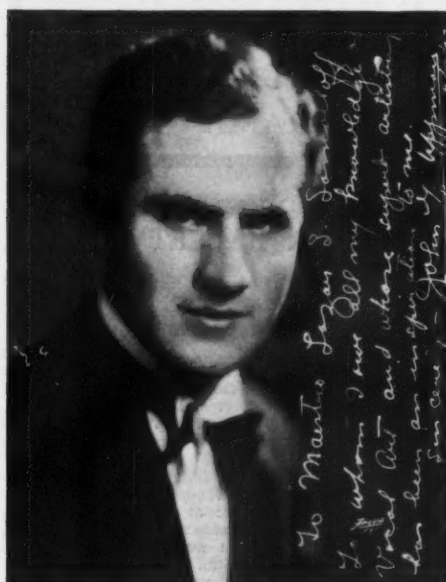
DONATELLA PRENTISI,

successful young dramatic soprano, who will pass the summer on Lake George, where she will prepare for an active 1927-28 season.



AMY A. STRONG,

of the voice faculty of Northwestern University, winner of the Theodore Presser N. F. M. C. prize for three-part women's chorus with her setting of Slumber Songs of the Madonna. The judges were Howard Thatcher of the Peabody Institute of Baltimore, Charles N. Boyd of the Pittsburgh Musical Institute and Mrs. Mary Willing Megley of Toledo, Ohio. (Beidler Photo).



JOHN UPPMAN,

baritone, whose successful recital, April 8, at Aeolian Hall, New York, brought him into prominence. Three years ago he knew nothing about singing, and after two years' study with Lazar S. Samoiloff his voice developed so rapidly that he gave this debut recital. Quoting adjectives from the daily papers, he "possesses an exceptional, beautifully placed, rich and resonant baritone voice, and sings with excellent schooling, taste and musicianship;" a fine career in concert and opera should be his. Seven more students from the Samoiloff Bel Canto Studios gave successful debut recitals during the past season.



MARIE HOUSTON,

soprano, who, with her accompanist and assisting artist, Margaret Vernier, has returned from a tour of forty-seven concerts in Florida and the Southern States. During January and February Miss Houston gave sixteen concerts in Miami, seven in Palm Beach, as well as many others in the important places of America's winter playgrounds. Of the forty-seven concerts, twenty have resulted in reengagements. Since her return from the south, Miss Houston has given several concerts in and around New York. This summer will find her in the New England States, where she has been booked for forty-five engagements. Miss Houston and Miss Vernier are both pupils at the studio of Frank La Forge.



TWO NEW ARTISTS FOR THE CHICAGO MUSICAL COLLEGE.

(Left) Betty Baker, an excellent accompanist, who has been engaged by the Chicago Musical College to join its faculty next September in the dual capacity of accompanist and coach in voice and violin; Miss Baker studied piano under Allen Spencer and is at present at the Chicago Musical College in the class of Edward Collins. (Right) Margaret Stoufer, who is to get the title of Bachelor of Music on Graduation Day, the degree being conferred upon her by the Chicago Musical College, has also been engaged as a piano teacher for next season at that institution; Miss Stoufer is also in the class of Edward Collins. (Photos ©Fernand de Gueldre.)



MILAN LUSK,

American violinist, who has just been made a Chevalier de la Couronne de Roumanie (Chevalier of the Order of the Crown of Roumania). Mr. Lusk is probably one of the youngest men now wearing the decoration. It was tendered him at the request of Queen Marie in recognition of his appearances in concert and recital in Roumania and especially as a reward for having played by command on two occasions for the Queen—in 1924 and again in 1926.



# MUSIC <sup>A</sup>N <sup>D</sup>T <sup>H</sup>E MOVIES

MUSICAL COMEDY AND DRAMA

By JOSEPHINE VILA

## CHESTER HALE RISES FROM Y. M. C. A. PHYSICAL INSTRUCTOR TO CAPITOL THEATER BALLET MASTER

One day last week we interviewed Chester Hale, who directs the ballets at the Capitol Theater. Mr. Hale's father and mine, as young men some years ago, happened to be on the New York Sun, and so it was natural, by way of an opening, to ask why he hadn't followed in his father's footsteps and chosen journalism for a profession.



Nicholas Murray photo  
CHESTER HALE  
Who Directs the Ballets at  
the Capitol Theater

"I guess it was because I couldn't write," he replied with a boyish grin. "But how did you happen to take up dancing?" "In a roundabout way," he went on. "You see I studied elementary medicine while at the University of Chicago, concentrating on anatomy to enable me to secure a position as physical director at a university. I became interested in doing exercises to music. I saw possibilities—then I came East. That was in 1915 when the Diaghileff Russian Ballet came to New York

for the first time. I saw the troupe and threw up my career as instructor in gymnastics, deciding to try out for the ballet. I could only jump around and knew nothing about dancing, but they must have seen something in me. I got a job.

"For two years I toured Europe and South America with the company. When we got to Buenos Aires, Pavlova was playing at the same time at another theater. After seeing her, I switched companies. Two more years with the famous Russian artist and I decided a stage career was too hard so I got a position with the Y. M. C. A. in Buenos Aires as physical instructor. After a bit, I got restless again, and, having learned some Spanish, joined the exclusive Jockey Club of that city, where I taught rich politicians to swim, box, etc. Then I was seized with restlessness once more and started looking about.

"Renzo Salvati's Opera Company was organizing in Buenos Aires for a tour of Chile and I was engaged as first character dancer for a year. Then I came back to the United States. Luck was with me this time. I joined the first, and most famous, of the Music Box Revues, staying two seasons, and a third with them in London. Hazzard Short gave me my first chance to stage the ballets. I have him to thank for much of my early success. Various shows came along after that, my last here being the Ritz Revue. Next I went abroad to study for two years under the famous teacher, Enrico Cecchetti, in Monte Carlo. On coming back to New York, Major Bowes sent for me—and here I am."

"But why do you not dance yourself?" "I have made two or three appearances in solo work at the Capitol, but besides teaching in the theater and giving private lessons, along with staging new ballets weekly it would be too much of a strain on my strength. I practice and keep in condition, always in readiness.

"We have a good forty-five in the Capitol ballet, representing all nationalities."

"And the Chester Hale Girls?" "I pick them every week from the ballet, so that the Chester Hale Girls are different from week to week. Perhaps the reason they are thought to be so good is that they are very young and impressionable—and (with a smile), as I am their 'king' they are easy to mould. When the girls are more experienced and older, they have ideas of their own and are not so pliable. You can't make them a machine. But it is hard to train them for when they reach the point of getting ready to go over the top they come and say: 'Mr. Hale, so and so wants me for a little solo, at so much.' 'Good-bye,' is what I say, 'and good luck.' What else is there to do? The talented girls go forward. They don't stay in the ballet forever."

"What else have you to tell me?" He thought a minute and smiled: "Well, I'm only thirty years old now and I started when I was eighteen."

"What kind of ballets do you find the public like the most?"

"I think the masses enjoy the ballet that—it is difficult to express—well, what I mean is, they like to see a line of arms and legs moving as one. See what I mean? It appeals to the sense of the artistic, and the martistic likewise are impressed with the regularity. The big concerted numbers go best in big theaters; the small are lost. In such a theater as the Capitol, the movements must be big and broad."

"How do you go about planning the weekly ballet?" "First, naturally, I see the feature picture. If I had something in mind previously and it doesn't fit, I have to make a change. I study the picture and the type of people it will probably appeal to the most, then the ballet is planned accordingly. If it is a classical picture, the ballet must be of a delicate type.

"When I first came to the Capitol," he said with emphasis, "about a year and a half ago, Major Bowes told me I would have to plan ninety or a hundred ballets a year. I felt faint. Then I had but twelve, perhaps, at my finger's tips. It was a scary proposition. I expected to have to go to the Major and say: 'Thank you, but I'm through.' But as I worked, new ideas came tumbling all over themselves, with the result that I have never repeated a ballet."

Chester Hale, in drawing his little chat to an end, said that Major Bowes was an inspiration to work with. He is kind, gentle and far seeing, and gives those working with

him a free rein, which develops confidence. Chester Hale's recreation? It is seeing his ballets "go over" each week.

### PLAZA THEATER MAY BECOME REPERTORY

The week of April 24 was "Film Classics Week" at the Plaza Theater, Madison Avenue and 59th Street, which is under the direction of Leo Brecher. The attractions included: April 24-25, John Gilbert in Dumas' Monte Cristo, also several smaller films and excerpts from Donizetti's Lucia; 26-27, Gloria Swanson and Tom Moore in Man-handled, with selections from Friml's Rose-Marie as one of the numbers on the program; 28-29, Adolphe Menjou and Edna Purviance in Chaplin's A Woman of Paris, followed by the comedian himself in one of his earlier comedies, Two of a Kind. Ganne's Extase was the main musical offering, and on April 30 there was Milton Sills in the Frank Lloyd production of Sabatini's The Sea Hawk, with Mendelssohn's Fingal's Cave as the musical feature.

The Plaza Theater can boast of a fine symphony orchestra, just as do the larger Broadway houses. The management caters to what it considers a very high standard audience. It is their hope some time in the near future, perhaps, to make the Plaza a repertory theater for the fine, old films, which was done at the Cameo on West 42nd Street, not so far in the past.

### PRISCILLA ROBINEAU A VERSATILE ARTIST

Priscilla Robineau may be classed among the most talented and versatile of the younger dancers, possessing also much creative ability. She has given successful dance recitals during the last three years in New York, and is planning a recital for her students at the Charles Hopkins Theater early in the fall.

### A YEAR FOR BARRYMORE

While several of the motion picture stars have scored heavily on Broadway, it is safe to say that no one has remained on the screen of one theater as long as has John Barrymore at the Warner Theater. For thirty-six weeks he was applauded there as Don Juan, and at its expiration the actor succeeded himself in When a Man Loves, which moved up from the Selwyn where it opened. For this picture of Manon, Henry Hadley, who left last Saturday to conduct a series of orchestral concerts in Buenos Aires, has written a fine original score, which accompanies the action of the picture. The 20th performance of John Barrymore at this theater will mark a year's duration on Broadway.

### ACTUALITIES IN OLD IRONSIDES

The men who actually made the battle scenes in Old Ironsides, which continues its success at the Criterion Theater, were not merely movie extras. Five hundred of them were former United States Marines, obtained by newspaper advertising, and before their "enlistment" under the Paramount banner, each was required to show his honorable discharge papers from the United States Marines.

Because the First United States Marines, the oldest branch of the military service, participated in the historical battle of Tripoli, Director James Cruze decided that none but those with experience in Uncle Sam's service would be eligible. Another feature of interest is that George Bancroft, who plays the chief gunner, is really an expert with naval guns, having attended Annapolis some years ago. Wallace Beery, too, is no mere "movie sailor."

### A PROGRAM OF DANCE MUSIC

A program of dance music was given on May 5 by Harriette Cady, pianist-composer, and Alvin Belden, dancer, at the residence of Mr. and Mrs. J. Frederick Pierson. Miss Cady demonstrated her skill as a pianist in different forms of the dance by classical and modern composers, her instructive remarks preceding her offerings thoroughly interesting the audience. Mr. Belden opened his part of the program with a Chinese dance done to music by Miss Cady. His second selection was an interesting Buddha dance, for which the costume was made of a gorgeous piece of gold cloth. A decided contrast to these numbers was the Dance of Knosis, to music by Satie. One of the features of the program was Miss Cady's Egyptian Temple Dance, with which the recital was concluded. Mr. Belden is a dancer of grace and skill and his interpretations always are marked by a vivid imagination.

### THE MISSING LINK

The opening performance on May 6 of The Missing Link, with Syd Chaplin, at the Colony, was in the nature of a benefit for the gymnasium fund of the Hebrew Orphan Asylum of New York—a worthy cause. A capacity audience was on hand to enjoy the evening that proved a rather hilarious one—when it came to the film itself.

The first half of the program was devoted to the Vitaphone presentations—and let it be said right here that hearing John Charles Thomas and Vivienne Segal in Will You Remember, their charming duet from Maytime, was worth the price of admission alone. It revealed Mr. Thomas' remarkable growth artistically as well as vocally since last heard. His voice may well be considered one of the great baritone voices of the present time, reminding the writer of Amato in his palmist days. It is a big, resonant organ of beautiful quality and Mr. Thomas knows how to use it. The duet was finely sung and received hearty applause. The recording was good and the volume of the Vitaphone machine properly set.

There was also George Jessel in a little skit, A Theatrical Booking Office, but we did not find the comedian as amusing as in the last Vitaphone offering. The Hearst News-

## AMUSEMENTS

MARK STRAND BROADWAY AT 47th STREET  
ROD LA ROCQUE  
In TOLSTOY'S Immortal Love Drama  
"RESURRECTION"  
with DOLORES DEL RIO  
A United Artists Picture  
MARK STRAND SYMPHONY ORCHESTRA

CRITERION THEATRE 44th and B'way  
OLD IRONSIDES  
Twice Daily—2:30 and 8:30  
ALL SEATS RESERVED

CAPITOL BROADWAY AT 51st STREET  
MAJOR EDWARD BOWES... Managing Director  
LON CHANEY  
in "MR. WU" Based on the Famous Stage Success  
A Metro-Goldwyn-Mayer Picture  
CAPITOL BALLET CORPS—CHESTER HALE GIRLS  
CAPITOL GRAND ORCHESTRA, David Mendoza, Conductor  
Doors open at 12 noon. Organ Recital to 12:30

ROUGH RIDERS  
2:30 — Twice Daily. All Seats reserved — 8:30  
Geo. M. COHAN Theatre B'way at 42d

WARNER B'way at 52d NOW  
THEATRE 2:30—Twice Daily—8:30  
JOHN BARRYMORE  
in "WHEN A MAN LOVES"  
with Dolores Costello and NEW VITAPHONE

GAIETY B'way at 46th Twice Daily 2:30-8:30  
CECIL B. DeMILLE'S PICTURE OF PICTURES  
THE KING of KINGS  
With Riesenfeld Grand Orchestra, Pipe Organ and Mixed Choir of 40 Voices

THE WORLD'S GREATEST THEATRE  
Under the personal direction of S. L. ROTHAFEL (ROXY)  
WILLIAM FOX  
presents the greatest motion picture comedy of the year  
IS ZAT SO?  
with George O'Brien, Edmund Lowe, Douglas Fairbanks, Jr.  
Roxy Symphony Orch. of 110  
Conductors—Erno Rapee, Maximilian Pilzer, Charles Previn  
GRAND ORGAN (Largest in the World) 3 Consoles

Syd CHAPLIN  
in "The Missing Link"  
B. S. MOSS' COLONY B'WAY at 53d ST.

paper Radio Kids, who are heard over WJX during the Children's Hour, have good voices and were natural, nice looking children, but a better selection of songs could have been made. Leo Carrillo's personality was easily felt from the screen and his spaghetti vendor's explanation of a ball game added a light touch to the program. The overture, which opened the program and was played by the Vitaphone Orchestra under Herman Heller, was the popular Light Cavalry by von Suppé, excellently done; the string section, especially, did well. The orchestra accompanied the film, which took up the second half of the program. The score by Erno Rapee proved a very suitable synchronization for the picture.

In The Missing Link Warner Brothers have offered one of the best pictures in some time. From beginning to end it is highly amusing, and more than once was thrilling to the extent of arousing the audience to shrieks, one instance being where Syd Chaplin hangs to a bough with a leopard overhead and a lion beneath the tree. Another episode finds the comedian under a lion with a second one snarling nearby. The audience's height of excitement, however,



## CONCERT ANNOUNCEMENTS

HELLA  
SPANDONIDES

PIANIST

Carnegie Hall, New York

Monday Evening, May 16. Program of Works by Franck, Beethoven, Chopin, Ravel and Poniridy. Tickets \$.75 to \$2.00; boxes \$12.00 to \$15.00, plus war-tax.

Mg't Wolfsohn Musical Bureau of New York, Inc.  
STEINWAY PIANO

came when he was chased by five lions—even though they may have been somewhat tamed.

Sharing honors with Chaplin is a chimpanzee, who does some very natural acting before the screen and seems to enjoy doing it. The story concerns Chaplin, who having a pet aversion to animals, finds himself en route to Africa where he is supposed to impersonate a famous hunter. Through his experiences with the chimpanzee, and an organ-grinder's monkey back home, he finds his bigger moments come in the jungles. The chimpanzee, however, helps him to capture the Missing Link, and also the girl he loves. Whoever wrote the captions was decidedly clever and had a sense of humor, for they added to the fun of the picture—which should not be missed.

## ROXY'S

Roxy's Theater undoubtedly is "one of the things to see" in New York these days for out-of-towners. And for those in the metropolis it still has a thrill, for it is indeed "the cathedral of the motion picture." In addition to its magnificence, much time, energy and expense have gone into making for the comfort and convenience of patrons. One might think with all this outward display that the programs presented might not be the highest standard, but this is far from the case, no less an artist appearing at the theater this week than Mischa Levitzki, whose engagement is all the more remarkable when one considers that after these appearances the pianist is to make a world tour which will extend over a period of two years. Mr. Levitzki plays the Liszt E flat concerto with the amazingly fine Roxy Orchestra, which is headed by Erno Rapee. One gets the impression of being in a concert hall, as both orchestra and soloist are on the stage. It is Mr. Rothafel's idea to present symphonic and operatic music at various intervals during the year and to have the orchestra on the stage in order to take advantage of the unusually fine acoustics. In the carrying out of this policy, the orchestra this week presents excerpts from Faust, with a large chorus displaying excellent ensemble in rendering some of the dramatic music from Gounod's popular opera.

There is another selection from opera this week—The Dance of the Hours from Gioconda. Mlle. Gambarelli is the Spirit of Time, and she and her associates give a performance of the various episodes which for sheer beauty and grace measure up well with those seen anywhere outside of the Metropolitan. Another delightful dance selection is done in silhouette.

Of the cinema attractions the most interesting is Alaskan Adventures which chronicles three years of exploration in the far north by Captain John Robertson. Art Young, champion archer, also appears in this film. The Capitol Magazine is as usual interesting, and the feature picture is The Love Thrill.

## PARAMOUNT

If you want to see a really fine picture, one that is full of thrills, superbly acted throughout and equally well produced, visit the Paramount this week! And if you want to see Beebe Daniels in the best thing she has ever done, make sure you go! The title of the offering is Senorita—and take it from this writer—Doug Fairbanks will find a feminine rival one of these days if Beebe keeps on with this sort of work. Talk about swinging from portieres, chandeliers, diving through holes in the wall, scattering an army of swordsmen with her own sword—oh well, words can't express the skill and cleverness of this young actress. This is the kind of picture Beebe Daniels should do—not sentimental love scenes.

The rest of the program was also par excellence. The overture was made up of Broadway hits well played by the orchestra. Then came an interesting scene designed for Mother's Day and showing Marion Green as the celebrated artist, Whistler in his studio before a huge reproduction of the great painter's "Portrait of the Painter's Mother." Mr. Green sang Mother o' Mine most artistically. After the regular News film, Jesse Crawford, with Mrs. Crawford at the stage console, furnished delightful organ numbers which were greatly enjoyed and loudly applauded.

Vienna Life, the prologue, presented an "impression of court life, at a period of splendor and delicacy that inspired artisans to perpetuate in porcelain those charming figurines and groups known as 'Old Dresden.'" The scene was a ballroom in a Vienna palace. Marie MacQuarrie and her harp ensemble played Ziehrer's Vienna Beauties while Ellen Donovan sang. Florence Rudolph, with accompaniment of harps and a vocal solo, danced to Schubert music. A dance ensemble followed, and then Amund Sjovik, basso, sang The Drum Major, from Thomas' Le Caid, and Harold Lander gave a dance interpretation of The Charge of the Hussars. The act closed with a beautiful rendition of Strauss' Blue Danube Waltz in which all participated.

## STRAND

An unusually attractive bill is being offered at the Mark Strand Theater this week. Joseph Plunkett's stage presentations consists of a Prelude by the Mark Strand Symphony Orchestra, and Columbine's Rendezvous featuring Margaret Schilling, soprano, in Tosti's Serenade, and Mlle. Klemova, premier ballerina, assisted by Nikolas Daks, George Kiddon, Eraste Michailoff, Michail Archansky and George Volodin, in a delightful number, introducing a few moments of consummate grace. This is followed by The Topical Review, pre-

sending the pictorial news as quickly as modern equipment can deliver it. The six Brown Brothers, with the famous Tom Brown and his Merry Minstrels, present a novel musical demonstration of classical music and jazz.

The feature picture, entitled Convoy, with Dorothy MacKail and Lowell Sherman, deals with the World War and gives an excellent idea of modern warfare. It is highly spectacular and arouses enthusiasm. Comedy is interwoven cleverly into this drama. By request, Charlie Chaplin's Easy Street was revived. The closing number is an organ solo.

## CAPITOL

It would seem that the organ recitals being given daily at the Capitol, preceding the regular performance, are meeting with success, for organist Mauro-Cottone is well received after his selections. This week they are: Triumphal March from The Queen of Sheba by Gounod, Humoresque by Dvorak, two Victor Herbert numbers, Yesterthoughts and Badinage, and the ever lovely Lost Chord by Sullivan. Mr. Cottone is a skilled performer and these recitals are an addition to the high standard set by the management.

This week marked the return of William Robyn, popular tenor, who has been on a concert tour. He was featured in a colorful setting, his number being Under the Moon, by Lyn, Wheeler and Snyder. Robyn has a fine voice and sings with good taste. Cordial was his welcoming home reception. For the ballet, Circus Days, special settings were designed by Arthur Knorr. It consisted of six episodes: Outside the Tent, cleverly done by Mr. Triesault and the ballet, after which came the Yama Yama Girls in bewitching costumes, and then a mazurka by Mr. Guerdard. Joyce Coles was captivating in Pizzicato Sylvia and the Chester Hale Girls added a delightful touch to the entire ballet in Horses, Horses, Horses. The entire ensemble took part in the finale. The orchestra, under David Mendoza, played superbly the second, third and fourth movements of the New World Symphony.

The picture of the week is The Understanding Heart, from Peter B. Kyne's novel, which uses as its background the Yosemite Valley. Some of the shots are exceptionally lovely and it is said that much of the equipment in making the picture had to be hauled up over the trail by burros. The picture is fair, and includes a cast headed by Joan Crawford, Carmel Myers, young Francis X. Bushman, Rockliffe Fellowes and Richard Carle, with Jack Conway directing.

## ELECTRA

One would have thought that a popular opera were being given at the Metropolitan Opera House, when, on May 4, the huge building was packed from pit to dome and with a good percentage of standees. But it was only the second appearance of Margaret Anglin last week in Sophocles' Electra and the distinguished actress scored an ovation, which she truly merited. She has been seen and heard here before, and has a rarely beautiful speaking voice, which seems to have lost none of its vigor, pathos and lovely quality; the last time, if memory serves well, was in 1916. During the last fifteen or sixteen years Miss Anglin has been a foremost exponent of the Greek drama. Her Electra is a dominant, morbid figure, consumed by a grief and revenge of twenty years. She carried the entire performance almost entirely on her shoulders, although she had admirable support in Michael Strange as her younger sister; in Ruth Holt Boucicault, excellent as the Queen of Argos, and in William Courtleigh, whose diction was so perfect that you could easily hear every word allotted to him as the Guardian of Orestes. There was lovely incidental music that seemed to come from back-stage, under the direction of Macklin Marrow, and the stage settings and costumes were by Livingston Platt. The two performances were under the auspices of the New York Drama Committee for the benefit of the National Community Foundation.

## HIPPODROME

Whether it be Monday or Saturday, there is little difference in the size and the enthusiasm of the audiences at the huge Hippodrome. The fame of the old house is known the world over, and it is fair to suspect that the name alone has tremendous drawing power. And yet, the Keith-Albee management makes the entertainment well worth while—so much so in fact that no small part of the audiences return week after week and are always delighted.

This week undoubtedly the best thing on the program is Ned Wayburn's Promenaders—a group of pretty and clever dancers, headed by two excellent singers, a couple of specialty dancers and one solo dancer who is about the most attractive young lady seen on a New York stage in a long time. Ned Wayburn has done a good job with this act and deserves great credit, and the stage settings and costumes, too, were most colorful.

Paul Remos and his wonder Midgets aroused great applause; these two boys are born acrobats and the youngest particularly made a decided hit. James Bard and Paula Avan sang songs, and Ray Huling and his dancing seal followed. It is remarkable what a seal can be made to do. Certainly brains it must have to do all those clever tricks. Dave Seed and Ralph Austin were funny comedians.

The orchestra opened the program with the overture conducted by Julius Lenzburg, and, though small, made a good impression. Frederick Kinsley at the organ won an outstanding success and the audience thoroughly enjoyed his playing.

The feature picture was The Claw, starring Norman Kerry, Claire Windsor and Arthur Carewe; it was interesting but not the best film that the Hippodrome has shown. The Aesop Film Fable was a delightful feature, and all in all the program was one well worth while.

## CAMILLE

The musical score accompanying Camille, the Norma Talmadge production (First National), now running at the Globe Theater, consists, with few and rather incongruous exceptions, of quotations from Verdi's La Traviata. It is interesting to hear and to see how pertinent the musical score is.

Major Bowes, David Mendoza and Billy Axt have done in some ways, a remarkable piece of work. They could



## RESPONSIBLE FOR CHANG—

are Ernest B. Schoedsack and Merian Cooper, shown here in the picture with one of the tigers with which Chang, that extraordinary film now at the Rivoli, abounds. Chang has been voted one of the most unusual films of the year and should not be missed.

have done an even better job if they had continued to be a little more disrespectful to Mr. Verdi's orchestrations. Generally when the original scoring was used, it sounded rather thin. Traviata is early Verdi, and the orchestra is used simply and purely as an accompaniment for the vocal melodic line. But what a melodic line! One appreciated, perhaps for the first time, and to the utmost, its full dramatic and emotional significance, handicapped as it usually is by rather bad singing. Four themes were mainly used. Ah, quell' amor, from Traviata's big aria at the end of Act I, was the theme of Camille; Dite alla giovine, from the duet in Act 2, the theme of Armand, and of course Di Provenza, trite as ever, was the father's. The woodwind passage in the last act on the words, De corsi affanni, was used to typify the life of Camille as a courtesan. The composers are to be more than congratulated on their handling and development of these themes.

The amazing proof of the power and expressiveness of the music was the way that it unerringly characterized many situations in the picture which were totally at variance with the operatic situation and the text. This was unfailingly true with one exception. Dramatic recitativo is a powerful instrument on the stage. In the orchestra alone, with no words to give it meaning, it is simply rapid. This was glaringly evident in the scene where Armand packs to leave Paris, after arriving, unfortunately, a trifle too early for his upper party. The purveyors of popular music have overlooked a real find. The dite alla giovine, when played in three-quarter value time, instead of six-eight as written, is simply delightful. The music is sung by Traviata and begins on the second line of page 94, Schirmer Edition.

Norma Talmadge is certainly the most beautiful Camille, even though there have been others more famous. She handles the part well, lending to it pathos and simplicity. In Gilbert Roland she has a fine looking Armand, whose future in pictures should be assured. And the cast included such old favorites as Maurice Costello and Alec E. Francis. Camille is a Fred Niblo production and one worthy of the name. It should be of more than passing interest among the films that stay.

## THE CRADLE SONG AND FRAGILE ROSINA

Senor Sierra's Company from Spain, on Monday evening at the Forrest Theatre, presented The Cradle Song, a delicate little drama full of emotion and tears. An infant is left at the door of a convent of the Enclosed Dominican Nuns, and they keep it for eighteen years, after the doctor of the convent, in order that the rule of the convent is not infringed, has adopted the child. Antonio, a young boy, falls in love with Teresa, the name that was given to the infant, and he marries her and takes her away to America. There are tears and prayers at the departing of the girl. Sierra tells the audience that the old tradition of the woman's place is in the home and not a convent. Catalina Barcena has a small part in the drama, that of Sister Joanna, who brings the girl up. But even in a small part, one is forced to admit that the star of the troupe is just La Barcena. She is what one calls the "whole show." This fact is more evident in the next offering—Fragile Rosina, a comedy—simple and broad comedy—but very amusing if one judges from the hearty laughs of the audience. Understanding Spanish, the comedy was enjoyed very much, but those who do not understand the language of sunny Spain wore gentle, happy smiles while they fastened their eyes intensely enough on the scene to make up for not heeding the torrents of the fluent conversation and dialogues.

During an interlude, Senor Sierra himself recited a beautiful hymn to womanhood, and during the intermissions a small band of guitarists played to the delight of all.

## A NIGHT IN SPAIN

The new Shubert revue, A Night in Spain, at the 44th Street Theater, is not particularly entertaining, except for Ted Healy, the one time vaudeville man, who carried the (Continued on page 49)

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## STEINWAY HALL STUDIO-APARTMENT TO SUB-LET

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## NASHVILLE, TENN.

NASHVILLE, TENN.—The concert season in Nashville, enriched by ten events under the auspices of the Nashville Symphony Society and by other concerts and recitals brought by the Ryman Auditorium Improvement Company, closed on April 24, when the local symphony orchestra under F. Arthur Henkel gave its seventh and final program in the War Memorial Auditorium with Claire Harper, a remarkably talented local violinist, as soloist.

The Nashville Orchestra, opening the current season in September with an al fresco program with Mary Cornelia Malone, soprano, as soloist at the Belle Meade Country Club, followed this with the November and December concerts, at which the soloists were respectively, Jeannette Vreeland of New York, soprano, and Solon Drukenmiller, lyric tenor, of Atlanta. The first orchestral concert after the holidays was on January 16, with the baton in the hand of Kenneth Rose, guest conductor, and with Sascha Jacobsen, violinist, as soloist, Mr. Rose, head of the department of violin at Ward-Belmont College for Women and concertmaster of the Nashville Symphony, led the local orchestral ensemble of sixty-two players brilliantly. The February musical event on the Nashville Symphony subscription series was provided by the Cleveland Orchestra, a young people's afternoon program conducted ably by Arthur Shepherd and an evening concert under Nikolai Sokoloff. The impressions left by the Clevelanders were enthusiastically favorable.

A second guest conductor, Joseph Littau of New York and (more recently) Atlanta, led the local orchestra at its March 14 concert. Lawrence Goodman, head of the piano department of Ward-Belmont college, was the soloist. Mr. Littau's readings of the Beethoven Egmont overture, the Prelude to Wagner's Lohengrin, Griffes' The Lake at Evening, MacDowell's To a Wild Rose, Herbert's March of the Toys, and Kretschmer's Folkunger march were marked by a thorough musicianship which left its imprint in the form of fine shadings of tone and a clearness of phrasing which brought his orchestra to new high levels of accomplishment. Mr. Goodman's vehicle was the first movement of the Tchaikovsky B flat minor concerto for piano and orchestra; and the acclaim of the great audience after this number spoke volumes for the notable technical and poetical accomplishments of Mr. Goodman and for the excellent co-operation of Mr. Littau and the orchestra.

An extra attraction on the subscription series of the Nashville Symphony was the appearance of the Marmains, drama dancers, with an orchestra of thirty players selected from the local symphonic ranks. The Marmains performance on April 1 (repeated on April 2) was a pronounced artistic success. The high points were reached by Miriam Marmain in her Egyptian dance (music from Aida) and in one called The Ship, danced to the first movement of the Franck D minor symphony. From a Grecian Vase and the Ford-factory-inspired Machinery danced by all three of these graceful and thoroughly artistic sisters, were other features of their unique offerings. The orchestral numbers were conducted by F. Arthur Henkel, while the dance accompaniments, including the ultra-modern Mars, The Bringer of War, from Holst's The Planets, were under the baton of Lamar Stringfield, the young New York conductor who proved himself a superb drill-master and an exceptionally musically interpreter of scores.

The Ryman Auditorium series of musical events, under the management of Mrs. L. C. Naff, starting in October with the Tipica Orchestra from Mexico and with a recital, shortly afterward, by Mary Lewis of the Metropolitan, offered three other interesting attractions in November. The Manhattan Opera Company, conducted by Aldo Francetti, composer of Namiko San, which it played here, made a very favorable impression on its audience. This performance was given variety by the Pavley-Oukrainsky ballet, which was enthusiastically received in its program of dance diversifications. Sousa and his band entertained large audiences in two bills which proved that the eminent bandman has lost none of his ability to assemble an excellent ensemble and provide acceptable music.

The Russian Symphonic Choir, in January, convinced an all too small audience in the Ryman Auditorium that it never before had heard choral music brought up to heights reached on that evening. With the Russian singers the Ryman Auditorium season came to an end.

Organizations here which have sponsored single musical events recently are the Martha O'Bryan settlement, which brought Lucrezia Bori in a recital of notable artistry; Ward-Belmont College for Women, which presented its student body and other friends with a complimentary recital by Sascha Jacobsen accompanied by Hazel Coate Rose; and the Vanderbilt Alumnae Council, which put on a concert by Beniamino Gigli, assisted by John Lewis, a Nashville baritone, and by Vito Carnevali, pianist.

Among the unusually fine events arranged by the music department of the Centennial Club have been the recital of Gertrude Hopkins, harpist, assisted by Arthur E. Wright, tenor, and John Lewis, baritone, both of this city; the recent lecture-recital of Thurlow Lieurance and Edna Wooly

Lieurance showing how Indian music is metamorphosed into songs for the white man, and a lecture by Herbert Witherspoon, president of the Chicago Musical College. Mr. Witherspoon was very interesting in his authoritative diagnosis of the present situation of music in America. His theme was The Place of Music in Education.

The climax in the series of artist-recitals arranged by Fisk University was reached by the appearance of Ashley Pettis, pianist. The remaining Fisk event is the appearance, under their auspices, of the Nashville Symphony orchestra early in May.

An interesting event was the annual concert by the Ward-Belmont Student Orchestra on March 25 in the War Memorial Auditorium. The orchestra, under the baton of Kenneth Rose, gave the best concert of its history, a program featured by the Nutcracker Suite (Tchaikowsky) and other lighter classics. Louis Mertens, a local violinist, was the soloist of the occasion playing Wieniawski's Faust Phantasie.

Summing up the concert situation here for the season it is evident that this city has had an unusually large number of musical events, thirty in all, and that the attendance has been unusually small. The Nashville Symphony has sustained a financial deficit, the first in its eight years of existence. The Ryman Auditorium series was curtailed, evidently, because of the public's indifference to its excellent offerings. And even those organizations which threw all their energies into one spectacular musical event have realized only meager profits.

G. P. J.

## Church Positions for Alice Ward Pupils

Pupils from the Newark, N. J., studio of Alice Lawrence Ward are holding church positions as follows: Helene Forker, soprano, Second Presbyterian Church, Elizabeth, N. J.; Janet Bush-Hecht, mezzo contralto, First Congrega-



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"Among the most interesting of contemporary artists."—New York Herald (Paris).

tional Church, Montclair, N. J.; Marie Nicholson, soprano, First Congregational Church, Montclair, N. J.; Isla Robb, mezzo soprano, St. John's Episcopal Church, Montclair, N. J.; Veronica Wiggins, contralto, Watchung Avenue Congregational Church, Upper Montclair, N. J.; Florence Yordy, soprano, Reformed Church, Nutley, N. J.; Bessie Volckman Pons, contralto, First Presbyterian Church, Bloomfield, N. J.; Ruth Pindar, contralto, Reformed Church, Upper Montclair, N. J.; Margery Smith, soprano, First Reformed Church, East Orange, N. J.; Jesse Forker, baritone, Presbyterian Church, Caldwell, N. J.; Ernest Smith, Jr., tenor, Methodist Church, Caldwell, N. J.; Florence Detheridge, contralto, South Congregational Church, Brooklyn, and Temple Emanuel, Borough Park, Brooklyn, N. Y.

## Dudley Buck to Lecture at M. S. M. T. Convention

The Minnesota State Music Teachers' Association will hold its annual convention the second week in June at Minneapolis, Minn. The convention is divided into departments similar to a music college, and each year the Association selects one prominent teacher from the music teachers throughout the United States to head a particular department. Dudley Buck has been chosen to lecture on voice this year. In addition, he will conduct intensive classes and hold special sessions in which teachers may ask questions on the voice problems which confront them. Mr. Buck has had so many requests for private lessons that he has acquiesced to this demand upon his time. He will leave for Minnesota on June 8, and will return to New York in time for his summer session for students and teachers.

## HONOLULU, HAWAII

HONOLULU, HAWAII.—Dr. R. Rudland Bode, organist and master of the choir of Saint Andrew's Cathedral in Queen Emma Square, Honolulu, gave From Olivet to Calvary and The Crucifixion during Holy Week. This remarkable choir included Jason Noble, formerly leader of the celebrated Apollo Male Quartet of Boston, whose tenor voice so many will recall. Joseph Kamakau, Hawaii's well beloved baritone, who took the part of the king in The Prince of Hawaii which ran for several months in Los Angeles and San Francisco last winter; William Saunders, basso, formerly of the choir of Saint Thomas', New York, and numerous others of musical prominence from many quarters of the globe. When the Bishop of London passed through Honolulu several months ago he remarked on the excellence of Dr. Bode's work as quite abreast of the best English cathedral standards.

Hawaii can boast of several pianists whose musicianship makes it possible for them to serve as accompanists for the leading artists if need be. Some years ago when Emma Calve came to Hawaii, Mrs. L. Tenney Peck, a local leader in musical and social activities, accompanied the great diva in two entire programs and won the unstinted praise of the creator of the part of Carmen. Caroline Castle Westervelt, who as a girl studied under the best masters in Europe, has contributed much to the advancement of art in Hawaii. As a pianist she has ranked high for over forty years; having memorized most of the great works she can still sit down at the pianoforte and play from her vast repertory without notes. Olive Love and Verne Waldo Thompson can always be relied upon to serve as artist accompanists for vocalists and instrumentalists of first rank.

Tandy MacKensie, noted Hawaii tenor and Victor artist, is spending the month of May back in his native heath, giving recitals in the various islands of the Hawaiian group.

June Olmos, pupil of Joachim Wanrell of Honolulu for the past five years, will enter The Curtis Institute next September in the voice department. Her recent solo work in The Stabat Mater attracted favorable comment, and with her youth and attractive presence she is expected to make excellent progress.

If fruit and sunshine make for beautiful singing then Hawaii bids fair to rival Italy within the next few generations. There are several hundred young singers now training here who hope to continue their studies in Chicago, Philadelphia, New York and Europe. The large Mormon community here has done much to develop latent musical talent through its annual musical conference and prize contests. Raymond Kinney, tenor, and Lydia Koloio, coloratura, are the two outstanding young Mormon singers who are likely to be heard from some day. They are both native born and have a high degree of that charm which is peculiar to the Hawaiian race of Polynesian origin.

JULIAN MACBRAYNE.

## Horszowski Plays in Zurich and Paris

Mieczyslaw Horszowski, pianist, appeared in recital with Pablo Casals in Zurich on April 7, playing the Brahms sonata in E minor, op. 38; Beethoven's Seven Variations on a Mozart duet from the Magic Flute, and numbers by Hure, Fauré and Granados, and Brahms' Zwei Ungarische Tänze. In commenting on Brahms' sonata the Neue Zürcher Zeitung stated that "The cellist had eminent assistance in the Polish pianist, Mieczyslaw Horszowski, whom we had already heard in recital. Horszowski proved himself equally gifted in the impressive performance of Beethoven's Seven Variations, which he played in a bright, joyous manner, making the most of their beauties."

Mr. Horszowski gave an all-Chopin program recently in the Salle des Agriculteurs, following which Louis Schneider stated in the Paris edition of the New York Herald that "Mr. Horszowski possesses a faultless technique, which he has the art of concealing and which he subordinates altogether to the meaning of the master he is interpreting. He plays with simplicity; he follows the outline of the composition; everything unfolds without effort; he develops the movements and so achieves the breadth attained by true artists." Mr. Schneider concluded his review with the salient statement that "The recital was at once a lesson for professionals and a delight to music lovers."

## Naumburg Foundation to Give Artists' Debuts

Five young artists will be given debut recitals in New York next season by the Walter W. Naumburg Musical Foundation, according to an announcement made by the National Music League, which conducted the preliminary auditions. Eighty-seven candidates were heard of whom only twenty-four reached the finals. The final committee consisting of Olga Samaroff, chairman, Lea Luboshutz, Carl Friedberg, Kurt Schindler, and Felix Salmond, selected the following winners: Dorothy Kendrick and William Sauber, pianists; Sadie Schwartz, violinist; Julian Kahn and Daniel Saldenberg, cellists. All of these young musicians received their musical training in America.

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## SAN ANTONIO, TEX.

SAN ANTONIO, TEX.—Mischa Levitzki, pianist, was presented in recital as the seventh artist in the San Antonio All-Star Artist Series (Nat M. Washer, president; Morris Stern, vice-president; Edith M. Resch, secretary, treasurer and manager, and A. M. Oberfelder, booking manager). The program opened with the D minor Organ Toccata and Fugue (Bach-Lausig), in which the artist displayed his marvelously big tone, great in volume, yet always musical, and fine technic, the difficult runs pouring from his fingers. This was followed by the Gavotte (Gluck-Brahms), and the group closed with a superb rendition of sonata op. 57, Appassionata (Beethoven). The next group consisted of five familiar Chopin numbers, and the last group was made up of A major Valse, op. 2 (Levitzki), a perfect musical gem, which elicited continued applause, and had to be repeated. The Rubinstein Staccato Etude was perfectly played, and the group closed with the descriptive Troika En Trainaux (Tchaikowsky), and the taxing Rhapsody No. 6 (Liszt). Many recalls were necessary and a number of encores were given.

The Tuesday Musical Club, Mrs. Eli Hertzberg, president, observed the Beethoven Centenary with an impressive program in the Municipal Auditorium. The program included motion pictures, scenes from the Life of Beethoven, with an especially arranged score from Beethoven compositions, played by Hugh McAmis, organist; address on Ludwig van Beethoven, by Harry Hertzberg; Die Himmel Ruhmen, and Hymne an die Nacht, by combined chorus of Beethoven Männerchor, Liederkrantz, and Hermann Sons Chorus, Otto W. Hilgers, director; sonata in F minor, op. 57, by John M. Steinfeldt; aria from Fidelio, sung by Elizabeth Cunningham, accompanied by Mrs. James J. Loving; fifth symphony, in duo-form, by piano ensemble with the following participants: Mmes. John H. Pixie, Rexford Staffel, Effie Decuir, Roland Springgall, Edward Sachs, A. M. Fischer, Julius Orr Campbell, E. P. Arneson, Maury Maverick, M. A. Ramsdell, Delphi Powell, Arch Henderson, George Gill, Louis Altman, Ruth Herbst McDonald, James Challis, and Meta Hertwig, Edith Madison, Alice Mayfield, Fern Hirsch, Olga Seiser, Alice Maule and Bluma Rapoport. The last numbers were the Egmont overture and Minuet in G, Palace Theater Symphony Orchestra, Don Felice, conductor; Funeral March, A flat sonata, op. 26, Hugh McAmis, organist. During the rendition of the final number, the vast audience stood, in tribute to the memory of the great composer. After the rendition of the piano ensemble, General Paul Malone, in an interesting talk, paid fitting tribute to Mrs. Hertzberg and presented her, in the name of the Tuesday Musical Club, with an enormous basket of flowers. The Central Committee of the club, responsible for the details, was as follows: Mesdames Leonard Brown, Richard Craig, Edgar Schmuck, Stanley Winters, A. M. McNally, F. E. Tucker, T. H. Flannery, Joseph Choate King, Lulu Grisenbeck, J. T. Smith, Julius Orr Campbell, Eugene Hays, Gertrude Miller, and Ora Laas Witte. The German students of Brackenridge High School printed pamphlets containing the biography and stories of compositions, etc., which were distributed with the attractive programs.

The Cherniavsky Trio (Leo, Jan, and Mischel, violinist,

pianist, and cellist respectively) was presented in recital by the Tuesday Musical Club, Mrs. Eli Hertzberg, president, as the fourth and last attraction this season of the Musical Teas of which Mrs. Joseph Choate King is chairman, and Mrs. Leonard Brown, vice-chairman. The Cherniavsky Trio also appeared in recital at Our Lady of the Lake College. Many from the audience at the Tuesday Musical Tea were present, again to enjoy the playing of this fine ensemble.

The Beethoven Centenary was fittingly observed by the music department of the Woman's Club, Mrs. T. E. Mumme, chairman, with a program arranged by Mrs. A. McCollister and Mrs. Stanley Winters. A short biography of Beethoven's life was read, followed by a talk by Ola Gulledge, who had visited his birthplace. Other numbers were: Aus der ferne, Mrs. T. E. Mumme, soprano, accompanied by Fern Hirsch; Eccosaies, Mrs. Eugene, pianist; and Marcelline aria from the first act of Fidelio, accompanied by Mrs. M. A. Ramsdell.

Planquette's tuneful and melodious Chimes of Normandy was presented three times in the theater at Camp Travis, and twice in town in the Auditorium, with Major Leigh C. Fairbanks, as general manager. Betty Longaker Wilson, Gisela Bauer Sutter, and Werna Lenert were the alternating principals in the role of Serpolette, at the various performances. Virginia Reed was Germaine, Louis Arbeter was Gaspard, Charles M. Lee was Grenicheux, Manfred Gerhardt and Major Fairbanks alternated as Henry, and Milton McAllister was the Sheriff. The orchestra of forty, with Otto Majewski, conductor, was most enjoyable. All of the principals were splendid in their various roles, the chorus was good, and the costumes were an important feature.

Russian and Polish music was the subject of a recent program given by the Junior Department of the Tuesday Musical Club, Lida V. Grosh, chairman.

Jerome Zoeller, clarinetist, and Gilbert Fierros, violinist, were selected to represent San Antonio in the National High School Orchestra, which was an important part of the national convention of school superintendents which met in Dallas recently.

Mary Stuart Edwards was in charge of the program on the subject, Characteristics of Orchestral Instruments and How to Gain a Real Appreciation of Symphonic Music, at a meeting of the Music Teachers' Association, Alice Mayfield, president. Ernst Thomas, violinist, gave two numbers as an added feature. Ruth Herbst McDonald read the musical topics.

A Pontifical Mass for mixed choir, composed by Charles Schwabe, director of the San Fernando Choir, was a feature of the musical part of a most impressive service, at the investiture and installation of Archbishop Arthur J. Drossaerts, held in the historic old San Fernando Cathedral, where Mrs. Ed Hoyer has been organist for more than a quarter of a century. A number sung by a chorus of Seminarians was also of unusual interest. Several programs were given in Archbishop Drossaerts' honor after his investiture. The day following, a service was held in the Auditorium to accommodate the thousands who wished to do him honor, at which time the musical part of the program was given by the combined choirs of the Catholic schools, and a choir from St. Joseph's Orphans Home. John M. Steinfeldt was at the

organ. The services terminated with The Star Spangled Banner.

A chorus of Cossacks, under the direction of Anatol Shvideo, with Paul Panfiloff, soloist, played a two weeks' engagement at the Palace Theater, appearing immediately after the excellent orchestral overture, with Don Felice, conductor.

Lupe de Ortega, dramatic soprano, assisted by Cecile Steinfeldt Satterfield, pianist, appeared in an interesting recital recently. The program ranged from Schumann, Bach and Schubert, to Debussy, Milhaud, Stravinsky, and Ravel. A song of interest was Elegia by Silvestre Revneltas, who is head of the violin department of the College of Music.

Chopin, Poet of the Piano, was the subject of a recent program given under the leadership of Mrs. George De Armand for the Tuesday Club, Mrs. Eli Hertzberg, president. The participants were Mrs. J. L. Lewis and Mrs. Rexford Shores, pianist; and Mrs. Joseph Choate King, soprano. Mrs. De Armand gave the biography of the composer. S. W.

## Georgesco Conducts in Paris

Georges Georgesco, Roumanian conductor, who appeared in New York this season with the Philharmonic Orchestra during the illness of Toscanini, has recently been conducting in France. On March 20 he conducted the orchestral concert at the Chatelet, and that he won favor in that musical city is obvious from some of the comments which followed the concert. Alfred Bruneau in Le Matin the next day said: "Mr. Georgesco possesses a rare sense of color and rhythm, singular vivacity and will, and unusual ease and suppleness. He is evidently a master of the baton. In the classic numbers he demonstrated a subtlety and extreme phantasy . . . and in the Strauss selection he affirmed his superiority." Paul le Flem in La Comedie found that "Mr. Georgesco impresses as much by his apt gestures for commanding as by a feline persuasion which is natural to him. He carefully observes rhythms and neatness of measures and does not render himself slave of tempos, which he modulates with suppleness. . . . He jealously guards nuances, and when in a crescendo it seems that the maximum of force has been achieved, the conductor calls upon the last reserves of the players to which he gives a last effort. All this is achieved with an expressive mimicry and without athletic aggressiveness." Robert Dezarneux in La Liberte exclaimed: "The affinities of rhythm with movement of the body, of melody and animated design were marvelously seen when watching Mr. Georgesco conduct. His gestures sing. His baton traces decorative figures in the air which are for example the supple themes of the E minor symphony of Mozart. . . . His work is subtle, high tensioned, elegant and fantastic. . . . His success was very rapid and truly merited. In such a work as Till Eulenspiegel, where the phantasy of Strauss almost deliberately invites the interpreter to retain nothing in the way of caprice, Mr. Georgesco had recourse to his charming exuberance. He gave us an interpretation of this work which was the most brilliant, spiritual and finely detailed that we have ever heard. Those were rare moments of pleasure."

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### Boris Levenson

Boris Levenson, composer and conductor, gave a concert of his compositions, May 7, at the Engineering Auditorium, assisted by Berta Weinsell, soprano; Elise Cramer, contralto, and Naum Dinger, cellist, a string and wood-wind ensemble also appearing. An audience of good size was interested from the first tone of the French horn in a Hebrew Suite (manuscript), a poetic work in minor keys, giving excellent opportunity to clarinet, muted violins, etc.; it is music of definite character, and brought the composer-conductor a recall. Some fourteen players were associated in the other ensemble number, Two Jewish Folk tunes (manuscript), of widely contrasting character, being Farewell, and Jolly Dance, which again won interest and brought loud applause. Elise Cramer, contralto, sang three songs—Dawn, Night in Hamadan and Snowflakes; she has a voice of beautiful quality and wide range, in addition to an intellectual appreciation of the English texts. Lou Olp played accompaniments of artistic worth. Berta Weinsell sang three soprano songs in Hebrew, including The Sparks of Life, Maunday Thursday, and Should the Hand; her vibrato voice was brilliant effective, with accompaniments by the composer. Naum Dinger played the cello pieces, Nocturne (Chopin's beautiful), Oriental (full of color), and Humoresque, with warm tone and taste, and was much applauded. Tamara Gordon played good accompaniments.

Graduate of the Petrograd Conservatory, pupil of Rimsky-Korsakoff, Mr. Levenson has melody in his heart, harmony at his call, and controls the technique of composition; he has already accomplished much in making the distinctively Hebrew melodies known, through original orchestral, instrumental and vocal means.

### Emanuel Zetlin and Fr. Sheridan Give Recital

Emanuel Zetlin, violinist, and Frank Sheridan, pianist, gave a beautifully rounded recital of sonatas by Brahms, Mozart and Respighi on May 8 at Town Hall. It was a bold attempt, coming at the theoretical end of the musical season and after a winter already made notable by a number of performances for violin and piano. However, the events proved it to be rather an exhibition of capacities of real musicianship, rather than of audacity. Mr. Zetlin and Mr. Sheridan are already well known. Jointly they seemed to surpass themselves. Absolute homogeneity of vision, faultless precision in execution and utter freedom from didacticism were the outstanding features. The program, as stated, was a refreshing combination of old and new. The Brahms number was the sonata in D minor, perhaps the most lyrical and imaginative of the series. Mozart was represented by the Sonata in B flat major which is pure melodic ecstasy. The final number was the Respighi Sonata in B minor, which contains the exceedingly brilliant Passacaglia, a rampant bit of real modernism. Mr. Zetlin and Mr. Sheridan proved themselves equally adept in their interpretations of either school, a facility which, sad to relate, seems to be possessed by few. It is understood that the concert of last Sunday was intended as the first of a series. If so, New York concertgoers are in luck, for not in many years have artists of this caliber been heard so late in the season.

### Earle Laros Conducts Easton Symphony

The thirty-first concert of the Easton Symphony Orchestra was given in the Senior High School Auditorium, Easton, Pa., on April 28 before an audience which was appreciative of the excellent results which have been accomplished by this unusually fine civic organization since its inception about seven years ago. Earle Laros is conductor of the orchestra, and he is to be highly commended for his efforts in developing orchestra players from home talent and also in fostering a love for symphonic music in Easton. Well balance and interesting programs are arranged by Mr. Laros, the one for April 28 including selections by

Elgar, Borodin, Moussorgsky, Ardit, Gluck, Mozart, Saint-Saens, Volkmann and Sibelius. There were two soloists, Gertrude Miller, soprano, singing Aditi's Waltz Song, Se Saran Rose, and Walter Bender playing the allegro moderato from Mozart's concerto for clarinet and orchestra.

A students' concert for pupils of the lower grades was given on April 30, and May 1 the orchestra played at the opening of the Convention of the 50th District Rotary International Clubs, which this year was held in Easton. May 19 will mark the date of the closing concert for the season, and the program will consist of request numbers, with Mrs. F. C. Roberts, contralto, as soloist.

### I. S. C. M. Elects Officers

At a recent annual meeting of the American Section of the International Society for Contemporary Music the following officers and directors were chosen to serve for the coming year: president, Alfred Human; vice-presidents, Frank Patterson and A. Walter Kramer; secretary, Claire R. Reis; treasurer, Teresa Armitage; executive board, Marion Bauer, Olin Downes, Carlos Salzedo, Howard Barlow, Lawrence Gilman, Mrs. George A. Harris, Dr. Joseph J. Asch, C. C. Birchard; music committee, Frank Patterson (chairman), Frederick Jacobi, Harold Morris, Olin Downes, A. Walter Kramer, Chalmers Clifton, Alexander Smallens.

Alfred Human, president, in his annual report, said in part: "I think this section has come to a realization of the importance of its own function. Our 'First Principle,' as it were, is that the American Section is the neutral clearing house for all organizations identified with contemporary music.

"The practicable realization of this point was a bit complicated but to some extent at least we have solved the problem I think, by inviting representatives from the leading composers' organizations to sit on our Music Committee. I cannot speak too highly of the labors performed by this distinguished technical board or music committee composed of Frank Patterson, as chairman; Carlos Salzedo, of the International Composers' Guild; Edgar Varese, representing the same organization; Frederick Jacobi of the League of Composers; Harold Morris, of the American Music Guild; Lawrence Gilman and Olin Downes; Chalmers Clifton, of the American Orchestral Society, with the president sitting in as ex-officio member.

"During this past year, we have also set ourselves another main objective. No less than the bringing to America under the auspices of our American Section, the International Festival hitherto held at Salzburg, Prague, Venice and Zurich. So far every musician with whom I have been in touch has approved the idea. In fact, we already have the nucleus of the International Honorary Committee working with us to secure the International Festival within the next two years, including W. J. Hendersop the dean of American music critics; Walter Damrosch, of the New York Symphony; Harold Hansen, conductor of the Rochester Symphony; Fritz Reiner of the Cincinnati Symphony; Karl Krueger, conductor of the Seattle Symphony; Sandor Hartati, conductor of the Omaha Symphony and other representative symphonic conductors of the country, and within a short time they doubtless will also affiliate with our American Section as members of Honorary National Committee.

"We have also been making moves to build up the American Section over the country, so that we may be better equipped to fulfill our function of collecting manuscripts from worthy composers everywhere. We have established a pleasant cooperation with the Philadelphia Contemporary Music Society; also with the Contemporary Music Society of California. I have asked Wesley LaViolette, one of our serious young composers, who knows the musical situation in the Chicago territory, to form, if practicable, a unit of our American Section in Chicago—a chapter having the active sympathy of every composer in the middle west.

"I think we can create the first complete catalogue of American orchestral and chamber compositions for the guidance of conductors in the United States and Europe. Mr. Wilhelm Furtwaengler, guest conductor of the Philharmonic and president of the German Section of the International Society, was deeply interested in this suggestion and gave his assurance that he would perform American works in Europe which were officially suggested by our American section."

### Carl Craven Gives Chicago Recital

Carl Craven, tenor, gave a recital in Kimball Hall, Chicago, on March 17, with Isaac Van Grove as accompanist. The program comprised numbers by Donaudy, arrangements by Schindler, songs by La Forge, Korngold, Rimsky-Korsakoff, Rachmaninoff, Lalo, Paladilhe, Martini, Bachelet, Campbell-Tipton, Beach, Kramer and Frank Bridge.

### Haven Lunn in Town

Haven Lunn, pianist and pedagogue, and Mrs. Lunn, of Holyoke, Mass., are in New York for a short vacation, renewing friendships with their many musical friends in this city.

### Philomela Society Program

The Philomela Society gave a concert at the Brooklyn Academy of Music on April 25, under the inspired leadership of Mrs. Etta Hamilton Morris. The chorus sang an

interesting program, displaying the effect of the training received, and imparting to the audience a sense of their conductor's instinct for interesting and impressive interpretation. They sang with spirit and snap and their attacks and releases were well managed. It was a fine achievement for amateurs and obviously gave pleasure to the audience which showed its enthusiasm by unstinted applause. The program included some popular works such as a choral arrangement of the sextet from Lucia; this will always be a popular favorite in whatever form it is heard. There was also an arrangement of Hollman's Love Song with a contralto solo part sung by Edna Lambert who has a voice of great beauty. In this number there were also cello and violin obligatos played by Marguerite Buttleman and Louise Bailey. It was so well liked that it had to be repeated. Mrs. Morris' chorus was assisted in the Inflammatus from Rossini's Stabat Mater by the addition of men singers.

The soloist of the evening was Florence Macbeth, who sang two groups of songs with the exquisite vocalism which has made her internationally celebrated and a beauty of tone almost incomparable. Miss Macbeth is altogether charming and was a delightful addition to the offerings of the evening.

### Lillian Flosbach in Concert

Lillian Flosbach, who appeared in recital on May 7 at Chickering Hall, has a lovely lyric soprano voice, especially resonant in the higher register. She has learned to use this instrument advantageously so that with her legato, fine phrasing, discreet use of dynamics and pianissimos, she achieves many graceful and pleasing effects in her delivery. Because of those many characteristics, she was heard to particular advantage in Gluck's O del mio dolce ardor, Rubinstein's Du bist wie eine Blume, and Brahms' Lullaby. One could not help remarking on her smooth line and evenness of tonal quality, and the singer also has a charm and grace of manner so that in the gayer numbers she infuses them with a joyousness which is spontaneous and very natural. Her other numbers were Selben Crudele, Caldara; Ouvre Tes Yeux Bleus, Massenet; Bonjour Suzon, Delibes; Wohin, Schubert; Keine Sorg, Raff; three selections by Chadwick; Hageman's Christ Went Up Into the Hills; Nevin's 'Twas April; The Lass with the Delicate Air, Arne, and The Sleigh by Kountz, given for the first time. Miss Flosbach's art is such that it should warrant a larger audience than was present at her delightful concert on this particular occasion, for she combines a great many things to afford music lovers genuine pleasure. The singer had the able assistance of Regina Schiller at the piano.

### Advertising Club Singers

Arthur Philips directed the Advertising Club Singers in a concert at Town Hall on May 5 which was enjoyed to the utmost by a thoroughly responsive audience. This is a male chorus drawn from members of the Advertising Club, and judging by the renditions last Thursday evening, the chorus has been carefully trained by Mr. Philips. A fine feeling for rhythm was noted in a group of Negro Spirituals by Burleigh, and in various other selections by classical and modern composers there was evident an understanding of the content of the music. The soloists also were selected from the club membership and included Kenneth Carver and J. J. Scheuck. Assisting the Club was the Brahms Quartet, which in addition to displaying fine musicianship in vocal offerings made a most charming picture in attractive crinoline costumes. The personnel of the quartet consists of Claribel Banks, Nadine Cox, Nancy Hitch and Elinor Markey. Byron Hughes acted in the capacity of pianist for the quartet, and Fred Shattuck was at the piano for the chorus.

### Goldman Honored in Bethlehem

Edwin Franko Goldman was singularly honored when he appeared in Bethlehem, Pa., on May 8 as guest conductor at the testimonial concert given by the City Band of Bethlehem, which was formerly the Bethlehem Steel Company Band. The conductor was presented with a gold medal by the Chamber of Commerce and which was given Mr. Goldman by the President, Henry Mack. Before the concert Mayor Yeakle of Bethlehem entertained forty representative business and professional men of the city in the visitor's honor. The receipts of the concert were turned over to the Red Cross for the Mississippi flood sufferers.

### Ferguson-Pinkham Nuptials

Beatrice Pinkham, pianist, whose New York recitals were given in Aeolian and Town Hall within the past year, was married April 22, at All Angels Church, the groom being James Hedderwick Ferguson, New York business man. Mrs. Pinkham-Ferguson studied at the New York School of Music and Arts, where she was the piano pupil of Prof. Riesberg, and the vocal pupil of Ralfe Leech Sterner, director of the institution.

### Fritz Reiner Visits Metropolis

Fritz Reiner, conductor of the Cincinnati Orchestra, was in New York last week, in connection with some of his future appearances here. Later in the season Mr. Reiner will go abroad for a short vacation.

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## WHERE THEY ARE TO BE

As Announced

ALSEN, ELSA  
June 22-24, Cleveland, O.

AMATO, PASQUALE  
May 14, Philadelphia, Pa.

ARDEN, CECIL  
May 31, London, England

BARRON, MAY  
June 9, New Haven, Conn.

CLANCY, HENRY  
May 17, Meriden, Conn.

CLAUSSEN, JULIA  
May 20, Erie, Pa.  
June 22-24, Cleveland, O.

CRAIG, MARY  
May 12, Harrisburg, Pa.

DAVIS, ERNEST  
May 12, Keene, N. H.  
May 13, Glenwood, N. J.  
May 15, Manchester, Mass.  
June 28, Hays, Kan.  
July 8, Laramie, Wyo.  
July 15, Hollywood Bowl  
July 22, Redland Bowl  
Aug. 20, Lake Side, O.  
Aug. 24-Sept. 2, Cincinnati, O.

DEMMS, GRACE  
May 20, Granville, O.  
June 2, Chifton, N. J.

ELLERMAN, AMY  
May 12, Flushing, N. Y.  
May 24, Staten Island, N. Y.  
June 19, Dover, N. J.  
June 26, Allentown, N. J.

ERSTINN, GITLA  
May 12, Troy, N. Y.  
May 18, Kingston, N. Y.

GRAINGER, PERCY  
May 17, Middlebury, Vt.

HART HOUSE QUARTET  
May 18, 19, 20, 21, Quebec

HUTCHESON, ERNEST  
May 21, Ann Arbor, Mich.

JOHNSON, EDWARD  
May 13, Keene, N. H.  
May 16, Guelph, Ont.  
May 17, Toronto, Can.  
May 20, Chicago, Ill.

May 24, Evanston, Ill.  
June 11, Minneapolis, Minn.

KEENER, SUZANNE  
May 23, Middletown, N. Y.

LUBOSHUTZ, LEA  
May 20, Ann Arbor, Mich.

LUCCHESI, JOSEPHINE  
May 12, Pressburg  
May 14, Prague  
May 18, 19, Stettin  
May 21, Berlin  
May 24, Prague  
June 6, 7, 10, Budapest  
June 14, Vienna  
June 20, Venice

MACK, ANN  
May 12, Providence, R. I.

MEISLE, KATHRYN  
May 20, Hightstown, N. J.

MORRISSEY, MARIE  
May 27, Los Angeles, Cal.

MOUNT, MARY MILLER  
May 12, Philadelphia, Pa.  
May 24, Philadelphia, Pa.  
May 28, Stone Harbor, N. J.

MURPHY, LAMBERT  
May 24, Oberlin, O.

NAEGELE, CHARLES  
May 24, Barre, Vt.

NEY, ELLY  
June 20, London

NORTHROP, MARGARET  
May 12, Gastonia, N. C.

PALMER, KATHERINE  
May 14, White Plains, N. Y.  
May 19, Orange, N. J.

PATTON, FRED  
May 12, Harrisburg, Pa.

PETERSON, MAY  
May 23, Stevens Point, Wis.

RAYMOND, GEORGE PERKINS  
May 23, Plattsburg, N. Y.  
May 27, Plattsburg, N. Y.

RITCH, MABEL  
May 20, Staten Island, N. Y.  
May 24, Norwalk, Conn.

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## SALZEDO, CARLOS

May 28, Paris  
June 2, London  
June 8, Paris

## SEIBERT, HENRY

May 12, Naahua, N. H.  
May 19, Lebanon, Pa.

## SIMONDS, BRUCE

May 14, Oxford, O.  
SMITH, ETHELYNDE  
June 8, 9, Glenville, W. Va.  
June 13, Athens, Tenn.  
June 16, Cullohet, N. C.  
July 28, Burlington, Vt.

## SPALDING, ALBERT

May 15, Rome  
STALLINGS, LOUISE  
June 7, Swarthmore, Pa.

## SUNDELIUS, MARIE

May 12, Harrisburg, Pa.  
May 13, Hanover, Pa.

## SWAIN, EDWIN

May 27, Plattsburgh, N. Y.  
June 4, Greenville, N. C.  
June 7, Asheville, N. C.  
June 9, Suffolk, Va.

## SZIGETI, JOSEPH

May 13, 15, Odessa  
TALLEY, MARION  
May 12, Parkersburg, Va.  
May 14, Lynchburg, Va.  
May 17, Little Rock, Ark.  
May 20, St. Louis, Mo.  
May 23, Milwaukee, Minn.  
May 25, Duluth, Minn.  
May 27, Davenport, Minn.  
May 29, Atlantic City, N. J.

## VAN DER-VEER, NEVADA

May 12, Harrisburg, Pa.  
WELLS, PHRADIE  
May 20, High Point, N. C.  
May 27-28, Plattsburgh, N. Y.

## THE MOVIES

(Continued from page 45)

whole show on his shoulders. When he is on the stage the audience laughs, for he is highly amusing in a natural way with his quips, jokes and funny antics. Phil Baker comes next, but on this occasion, even he did not get over so well. To be exact, he was recalled after his own little offering, but not with the unconfined enthusiasm that one usually associates with him.

The only worth while voice in the show—one that you remember—belongs to Tito Coral, who sang with gusto and revealed a fine voice. Among the women, for versatility, comes Norma Terris. Breman and Rogers were not particularly good, but excellent, and indeed one of the bright features of the performance were the Hoffmann and Foster Girls, who pepped up the otherwise draggy show.

The Book by Harold Atteridge was only fair, while Jean Schwartz's music was not of the kind that lingers. In Cherry Blossoms and The Circus Princess the Shuberts have better hits.

## DO YOU KNOW THAT—

The Drama Group of the Arts Council of the City of New York sponsored a special performance recently for high school children at the Warner Theater. Scenes from Rigoletto and other operas were given and the operation of the Vitaphone itself was explained.

Perke Hamburg will produce the Gilbert and Sullivan operetta, Patience, at the Theater Masque on May 23, with a cast headed by Vivian Hart and James Watts.

Plans have been filed for the Mid-way Theater, on the Roxy Chain, which will be located at 75th Street between Broadway and Amsterdam Avenue.

Fox is placing Movietones abroad.  
The Universal picture, Uncle Tom's Cabin, for which Hugo Riesenfeld is arranging the score, will come into the Central Theater about August 15.

Douglas Fairbanks' next release in the early fall will be The Gaucho, and Mary Pickford will be seen about the same time in a new vehicle called My Best Girl.

John E. McInerney, in charge of the press department for the Paramount Theater, is editor of the new Public Opinion, published by and for the press representatives and managers of the Public Theaters Corporation. A. M. Botsford is director of advertising.

The Fox pictures have been recommended by the General Federation of Music Clubs, which declared The Auctioneer as interesting to adults as it was excellent for children.

Arthur Hammerstein has signed up Marguerite Sylva for two years and she will be co-starred in the fall in the new Kalman operetta, The Golden Dawn, with Louise Hunter, who leaves the Metropolitan at the end of this season to begin her new contract with Hammerstein.

Hugo Riesenfeld left last week for California to view Wings and The Wedding March, and also Uncle Tom's Cabin, which he is scoring. He will give a musical setting to Old San Francisco, the Warner picture, which will be played via the Vitaphone. Mr. Riesenfeld will return shortly, for he is scheduled to sail May 17 for Europe. He will rest and look about for novelties, Mr. Riesenfeld promises a new novelty in an unusual artist, whom he will bring

from Paris for the opening of the Colony Theater, under his regime. While in California Mr. Riesenfeld will conduct the western premier of The King of Kings at Grauman's Chinese Theater in Hollywood.

Syd Chaplin in The Missing Link at the Colony should have a long run. It is filled with good laughs, some of which are due to a marvellously human chimpanzee. Lillian Gish's latest picture, Annie Laurie, opened last night at the Embassy.

A seven reel picture, His Holiness Pope Pius XI, is being shown at the Civic Theater for a limited engagement. It is the first time the Pope has posed for several thousand feet of film. The production was made by the Moral and Educational Cinematographic Institute San Marco of Rome.

Margaret Anglin, who recently gave two performances of Electra at the Metropolitan Opera House, will begin an engagement in Electra, under the direction of the Shuberts, at the Jolson Theater next Monday.

Beau Geste replaces Children of Divorce at the Rialto next week.

Chang continues to draw large audiences at the Rivoli and King of Kings has lost none of its inspiring grip.

## Markoff Pupils in Recital May 19

Mark Markoff, Russian tenor, who sang with the Imperial Opera at Tiflis and whose performance of Canio with the Washington Opera Company aroused the praise of critics of the Washington Herald and Washington Post, will present his pupils in recital on Thursday evening, May 19, in Carnegie Chamber Music Hall, New York. Mr. Markoff was well known in Europe as a vocal pedagogue of ability. His style in teaching is simple and clear, combining the Italian bel canto with Russian art. The success of his pupils on the concert and operatic stage is proof of his achievements as a vocal instructor. Mr. Markoff has become as popular in America as he was formerly in Europe.

Following Mr. Markoff's recent appearance in Washington as Canio in Pagliacci, the Washington Post critic declared: "Faced with the Caruso tradition in the role of Canio, Mark Markoff did not falter. His singing revealed much sweetness and warmth, together with considerable volume. After the famous Vesti la Giubba aria with its climax of melodious tears, and the No, Pagliacci non Son aria in the second act, the audience expressed its appreciation of Mr. Markoff's efforts by prolonged applause."

## Bandmaster Creatore Back in New York

Having spent a long and busy season on the Pacific Coast, Giuseppe Creatore, distinguished bandmaster, has arrived from his home in Los Angeles and is now busy getting his band ready for another big coast to coast tour. "In all my twenty-five years' experience as a band director in the United States," said Creatore, "predictions show that this will be my most successful season from the manner in which requests for engagements are coming in from all parts of the country. I find that music lovers all over the country are again calling for the classical, semi-classical and only the best of popular works. This is a good sign."

Creatore opens his season at the Steel Pier, Atlantic City, on June 25. During his three weeks' stay, he will give special operatic band concerts twice every week. The same program will be repeated in Hershey Park during his week's stay, at the home of William Hershey, the "Chocolate King." He will then put in some time making phonograph records for the Victor Company at Camden, N. J. The summer tour will then continue.

## Philadelphia Society for Contemporary Music Elects Officers

The Philadelphia Society for Contemporary Music held its first annual meeting on May 2, in the offices of the Philadelphia Music League, with Karl J. Schneider presiding. A permanent constitution and by-laws were adopted and the officers for the ensuing year will be Karl J. Schneider, president; Nicola A. Montani, vice-president; Isadore Freed, secretary; Horatio Connell, treasurer; with members elected to the Board of Directors as follows: George F. Boyle, Henri Elkan, D. Hendrik Ezerman, Alexander Smallens, Nicholas Doudy, Horace Alwyne, Herbert W. Sumson, Helen Pulaski Innes, and Clara Barnes Abbott. The program committee will consist of George F. Boyle, Nicholas Doudy, Henri Elkan, Nicola A. Montani, and Alexander Smallens.

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## OMAHA, NEB.

OMAHA, NEB.—The Lincoln A Capella Choir, John M. Rosborough, conductor, journeyed to Omaha from Nebraska's capital city and gave a demonstration of smooth and polished choral singing. In a program of serious, largely sacred music, the choir gave evidence of thorough routine, and showed by its regard for the fine points of technique and interpretation that it has reached a high level of choral singing. Louise Shaddock Zabriskie, F. A. O., opened the program with a splendid performance of Bach's G minor Fugue, later contributing two other numbers.

The United German Singing Societies, under their conductor, Theodore Reese, held an elaborate celebration of the Beethoven centenary at their spacious club-house. Choral singing, chamber music, and solo performances by well-known local artists, were combined in a program of wide interest, which was further heightened by eulogistic addresses both in German and English.

Another contribution to the Beethoven celebration was a concert given at the Art Institute. The principal work performed was the sonata, op. 96, for violin and piano, which was beautifully read by Sandor Harmati and Martin Bush. Mrs. Harry Steel gave a group of songs, accompanied by Mrs. Karl Werndorff, pianist; Mrs. Ernest Reese, violinist; and Mrs. Martin Donlon, cellist. Mrs. Werndorff offered a piano number, and an essay was read by Mrs. George Redick.

The Tuesday Musical Club chose as the final attraction for this season, the New York String Quartet, which ensemble appeared at the Brandeis Theater. The works performed were: From My Life, quartet by Smetana; Haydn's Op. 74; and the Ravel quartet in F. In these selections the four artists had ample opportunity for the exercise of their artistic resources, an opportunity which they utilized to the fullest. So pleasing was the playing of the New York String Quartet that the four artists were immediately engaged for a second public appearance while in the city. This concert was given at the Art Institute and brought to a hearing Beethoven's Op. 95, in F minor; two movements from Sandor Harmati's prize quartet, and Dvorak's New World Quartet. The Harmati number was of particular interest to the local public, as it afforded them a first opportunity to enjoy this creative effort of the gifted composer-conductor who has for the past two seasons lived and labored in their midst. The work proved to be rich in melodic invention, well-knit, and skillfully contrasted; it is

written in the modern idiom, but full of melody. It was well played by the quartet and warmly received by the audience.

For the closing concert of the Omaha Symphony Orchestra Conductor Harmati chose Beethoven's Leonore Overture, No. 3, and the Fifth symphony. Aside from the mechanical details of shading and phrasing, these performances revealed a warmth and verve, an intense vitality which even in these familiar works imparted a real thrill, and proved again that Harmati is a conductor of ability and distinction. His efforts here this season form a veritable achievement and have won for him a large, loyal and enthusiastic following. The second part of the concert was devoted to a performance of some very beautiful choral-orchestral music, in which a chorus of two-hundred and fifty singers recruited from various choirs of the city participated. The numbers given were: Polovetzian Dances and Chorus from Prince Igor, by Borodin; the Coronation Scene from Boris Godounov, by Moussorgsky, and the March and Chorus from Tannhauser. The chorus sang brilliantly and effectively, imparting a welcome variety to the series and adding glamour to the closing event of the orchestral season. As heretofore, the orchestra was sponsored by the Woman's Division of the Chamber of Commerce, to whom all credit for the success is due.

Between four and five thousand school children enjoyed a repetition of various of the orchestral numbers on the morning following the main concert. On this occasion Corinne Paulson Thorson appeared as soloist, playing the Toccata from Saint-Saens Fifth concerto for piano with orchestral accompaniment.

J. P. D.

## A. Y. Cornell Pupils Holding Important Posts

This has been a busy season for the versatile A. Y. Cornell, with his teaching, church duties and choral conducting. His Carnegie Hall studios are among the most active in New York, his artists filling important positions throughout the country. Forrest Lamont, Chicago Civic Opera tenor, has been re-engaged for two more years, and Rose des Rosiers has been re-engaged for the San Carlo Opera Company. Dolores Van Doren, contralto, was called upon within two days' notice to sing in place of Helene Jung, leading contralto of the Dresden Opera, at a concert of old Saxon Court music, and made such a hit that at the suggestion of Mr. Pembaur she gave her own recital several weeks later, with equal favor, receiving fine notices.

In an interesting letter to her maestro, A. Y. Cornell, the young singer said that the Musik am Sachs Hof was a historical concert, Mr. Pembaur having dug out the music from a museum and re-arranged it. It was old style, written especially for the old Saxon Court. The criticisms received by Miss Van Doren were exceptionally good.

The New York Herald, Paris edition, of March 25, commented on Miss Van Doren's appearance as follows: "Dolores Van Doren, a young contralto who did some concerted singing in Pentheseila at the opera house this winter, and who recently replaced Dresden's famous contralto, Helene Jung, in concert when the latter was ill, has just given her first Dresden recital in Kolping Saal. She revealed an astonishingly lovely voice, one tone imperceptibly melting into the next. She is at her best in legato passages. Miss Van Doren is singularly unaffected and simple, with much feeling, which affects auditors. Her delivery is excellent."

The Sachsische Staatszeitung, No. 67, of March 21, said: "The young, sympathetic artist is already known in Dresden, and the musical public was interested to see that she recently gave a recital in Kolping Saal. The singer is more of a mezzo soprano than contralto, but in her deeper range she showed a strong, beautiful organ. She has already a decided sense of the stage, so that she was able to give successfully songs of varying styles. Only occasionally could one mark that she is a New Yorker. In Franz Im Herbst every word was distinctly understood. The last part of the evening's program contained two genuinely lyric songs, which were especially well sung. These were by Josef and H. M. Pembaur and with these she made her greatest effect. After Sommer, Dolores Van Doren thanked her audience for the stormy applause for a song sung in English. She did right when she allowed H. M. Pembaur to share the honors."

Another Cornell artist-pupil, Earl Waldo, who came to New York several years ago, has been engaged to re-place Fred Patton at the Fifth Avenue Presbyterian Church and is now under the management of Walter Anderson. He

sang in Hora Novissima with the Hartford, Conn., Choral Society on May 10. Marion McKeon, soprano, is making a tour of the Public Theatres in Mme. Pompadour's Fan, a John Murray Anderson production, and Gertrude Decker, has been engaged as soloist at the Park Ave. Methodist Church of East Orange, N. J.

Mr. Cornell will hold his nineteenth consecutive summer school for singers and teachers of singing at Round Lake, N. Y., from June 27 to August 8. The faculty consists of Charles Gilbert Spross, piano, coaching and accompanying; Adelaide Campbell, voice and French diction, and Helen Lauhon, piano and voice, with Mr. Cornell, teaching voice technique and singing.

Mr. Cornell, who is conductor of the Singers' Club, has given four extra concerts with that organization this season, one at Columbia University on April 20, when it replaced the Columbia University Glee Club which was on tour. Mary Merker, soprano, and Stephen McGrath, tenor, were the soloists, and Charles Gilbert Spross was at the piano. The club also appeared at the Great Neck Community House and, on April 28, for the D.A.R. at the Waldorf Astoria; on April 30 it appeared at Amityville.

Mr. Cornell is also director of the choral society of the Y. M. C. A., in Brooklyn, and was recently engaged as conductor of the Hunter College Choral Club, which will give its first concert on May 16, at the college. Judson House, tenor; Charles Gilbert Spross, composer-pianist, and Hyman Piston, violinist, will assist.

## Lisa Roma in Annual Philadelphia Recital

Lisa Roma, a great favorite in Philadelphia, was heard in that city in the Foyer of the Academy of Music on April 26, and was so enthusiastically received that several encores were given. The program was well arranged, and fine artistry was in evidence throughout the various renditions. In the first group, consisting of numbers by Bach, Haydn and Mozart, Miss Roma did some exceptionally fine singing, displaying a powerful and rich voice under excellent control. Following came a German group, with numbers by Schumann and Strauss, which the artist sang with thorough understanding of the content of the music. The French group presented no difficulties to Miss Roma, for she delivered them with fine skill. Of interest in the fourth group was the fact that two of the numbers are dedicated to the soprano, Marc Blitzstein's setting to Walt Whitman's What Weeping Face and Nicolai Mednikoff's To the Spring. Both of these songs are in manuscript, but judging by the response of the audience on this occasion they soon will appear on other programs. A dramatic rendition of Wie Nacht Mir der Schlemmer from Carl von Weber's Der Freischütz concluded the printed list of offerings. Miss Roma's diction is excellent and her interpretations those of a sterling artist. Nicolai Mednikoff was highly praised by the audience both as accompanist and composer.

## Robert Pollak Going Abroad

Robert Pollak will sail for Europe this month. He has been invited to conduct a summer course at the New Vienna Conservatory during June and July. Some of his San Francisco pupils are also going abroad to continue their studies with him. Mr. Pollak will return in the fall and resume his post as head of the violin department of the San Francisco Conservatory of Music and as leader of the California String Quartet.

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